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THE MAGAZINE OF MOVIES, TELEVISION AND NEW MEDIA ON THE EDGE

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THE MOVIE THAT WASN'T MADE

INTERVIEW WITH DIRECTOR DAVID CARSON

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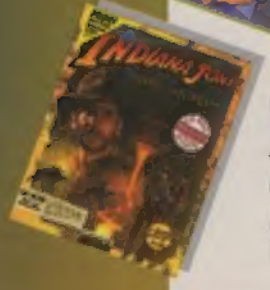

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Fallen Empires

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EDITORIAL

Welcome to the premiere issue of *CINESCAPE*, the magazine devoted to movies, television and new media on the edge. The first issue of this magazine, like all new launches I've been involved with, is the result of hundreds of hours of dedicated work from some of the best professionals in the business. *CINESCAPE* is a member of the Sendai Media Group, the company responsible for such top-selling publications as *ELECTRONIC GAMING MONTHLY* and *HERO ILLUSTRATED*. These publications have secured Sendai a prominent place on the ramparts of the media revolution, and we feel *CINESCAPE* is set to take us over the top.

For those of you who missed the special preview issue of *CINESCAPE* that was packaged with our leading video game and comic book titles, let me introduce you to a magazine that seeks to provide an insightful alternative to other entertainment publications. We plan to bring you on-the-edge reporting that sometimes dares to step out into open space. Unlike magazines that promise plenty but fail to produce the goods, *CINESCAPE* has been designed to produce exclusive information on the best and most interesting movies in the science-fiction and action-adventure genres, including interviews with the people who make it all happen in front of and behind the cameras.

Ranging from an interview with Jim Carrey about the villainous Riddler to a step-by-step examination of how FX wizards helped Arnold Schwarzenegger fly a Harrier jump-jet, *CINESCAPE* brings you information about the people and technology that are really shaking up Hollywood. This is a magazine created *by* movie enthusiasts *for* movie enthusiasts, a magazine that digs for the inside news and pulls no punches. Take a minute to look through this issue and you'll see exactly what I'm talking about:

Inside you'll find the first in-depth feature article on next summer's* Batman Forever, *including a special interview with director Joel Schumacher and a preview of the new look he's bringing to Gotham City.

There's also an interview with Peter Hyams, the director of the upcoming* TimeCop, *the Jean-Claude Van Damme vehicle that has all of Hollywood talking.

Plus, don't forget* CINESCAPE*'s expansive preview coverage of the first film voyage of the* Star Trek: The Next Generation *cast, complete with an exclusive interview with director David Carson and a behind-the-scenes look at the original script that didn't make the cut.

And there's still more. CINESCAPE plumbs the expertise of its experienced editors to bring you a look at 10 underappreciated genre movies we think you should check out. From* The Hidden *to* They Live, *we've found some gems that you may have missed.

In addition, every issue will be packed with the latest news and previews, as well as supplementary information from other areas of interest ranging from video games to comic books. All of this and more will be presented in full color and written from the unique vantage point that only *CINESCAPE* occupies.

Above all, let us know what you think of *CINESCAPE*. This is, after all, your magazine. And only with your input can we offer the best features, profiles and behind-the-scenes information that you want to see.

— Steve Harris
Publisher

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L E T T E R S

Aliens vs. Predator

I've been buying *HERO* for years. Developing screenplays for movie companies, I've always found it to be a deadly-accurate barometer of popular taste.

So I was delighted to see in your new *CINESCAPE* Preview issue an article on the bootlegged first draft *Aliens vs. Predator* screenplay I wrote for 20th Century Fox that's been getting an almost-mythic reputation of late. (I even heard that the script was outselling Cameron's *Spider-Man* draft on the black market, and at a higher price too ... no mean feat!)

I'd like to thank John Flynn and Shea Stephens for their kind words in the article. Everybody who has read the first draft —legally, or otherwise—seems to love it, and it has brought a lot of prestige movie work for me (I guarantee that the Schwarzenegger *Judge Dredd* draft I worked on for Ed Pressman as a result of *A vs. P* would have been a more interesting movie than the Stallone version that's going to actually move ahead).

However, I have to admit to being a little disturbed at the *A vs. P* plot summary you ran. Several times I blinked, as scenes and plot-points attributed to me seemed to have sprang into existence from the ether! Surely any examination of a film that might not be produced ought to give an accurate reflection of what the audience is missing, rather than an ... uh ... slight elaboration? So for the record:

The Ryushi station in the script is a planetary facility servicing an orbiting satellite array that acts as an Air Traffic Control on the edge of the galaxy's Outer Veil, monitoring and relaying ship movement back to the Antarctica Traffic Control on Earth. There are *no* colonists and ranchers to be "warned"—that strand from the comic was dropped.

Two Predator pods approach the planet, one of which impacts with the array and knocks out communication. The second makes planetfall and is spotted not by visiting corporate execs, but by a group of "good ol' boys" shooting up the local wildlife.

Beauvais and Minh are killed by the Predators in retaliation for their careless blowing away of a Predator. York escapes by hoverbike, and arrives back at the station some days later. Ackland has been face-huggered, and subsequently is airlifted (by helijet, *not* helicopter!)

The rhinos are in the story, but they are an indigenous life form being tagged for migration experiments, not being bred for food as was suggested.

Doc Revna (she, not he!) gets attacked by the Queen Alien chestburster in the infirmary. (Actually, it's a backburster. I wrote the scene for tension, not gore effects. I really would have liked to have seen this version, which I felt would have been more interesting and fascinating than the bursters we've seen before.)

When Hiroko locks down the base, she makes the decision to put some space between the personnel and the facility before the Marine detachment (hopefully) arrives. To do this, she has to get across the Alien-infested base and program the base's remote crane to uncouple the module everyone is holed-up in. In order to reach her objective, she has to don an old spacesuit (with its helmet lights removed) and go blind (using a computer-assisted head display) through a zero-visibility water-filled sewer network, which runs right through the Alien nest! Oh, and did I mention that she's terminally claustrophobic, too?

Broken Tusk decides that his lust for greater glory in fighting a queen is to blame for the predicament (this is inferred by earlier action), and takes it upon himself to close the book on the base before the Aliens get too prolific. Unfortunately, his self-destruct has been damaged, so he and Hiroko venture back into the Nest to find one of the previously captured and cocooned Predators. He manages this, and sets the dead Predator's timer to give them enough time to escape. This is hampered by the attack of an immature Alien Queen (not a "Prealien"), which leads a swarm after them out of the Nest.

The Marines turn up in the last 30 seconds of the movie. They don't lay down superior firepower .... the joke is, it's all over by the time they get there.

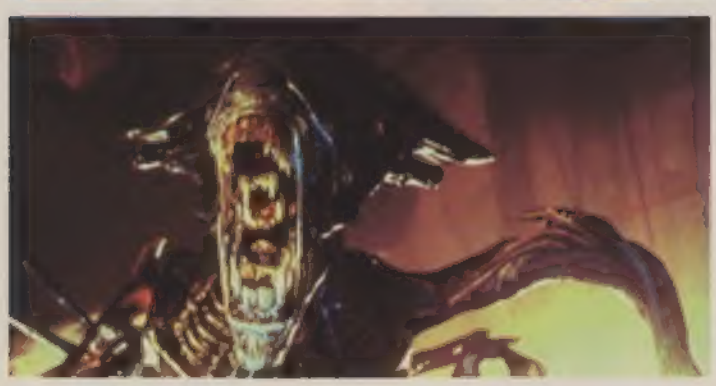
There are many, many more incidental scenes. The chainsaw fight in the autoshop ... the crawler demolition derby ... the rooftop and hoverbike chases, to name but a few. But unless somebody gets the new regime at Fox to change its mind, all these scenes are doomed never to reach Dolby stereo splendor.

A lot of dough and effort has been spent by Fox to get the movie up-and-running thus far. Ask any fan what he'd prefer: *Alien 4*, or *Aliens vs. Predator*? From the gossip I eavesdrop on in comic stores, I know it's the latter. As I've said elsewhere, I felt the potential success of the movie could be the springboard to return the popularity of both series, independently of each other. It terrifies me to think that Fox could churn out another *Alien 3* turkey as an alternative.

I'll never see a cent of any of the money my script's making on the black market, and I really don't care. I just want to see *Aliens vs. Predator* on the silver screen. If you do too, *CINESCAPE* readers, move heaven and hell to track down a copy. Read it! And if you like it—if you really like it— write to Peter Chernin, the head of 20th Century Fox, and lobby him to get this movie made.

The movie's in cryo-sleep now. It's in your hands—the hands of the fans who want quality from an Alien movie—to change that situation.

PETER BRIGGS
ENGLAND



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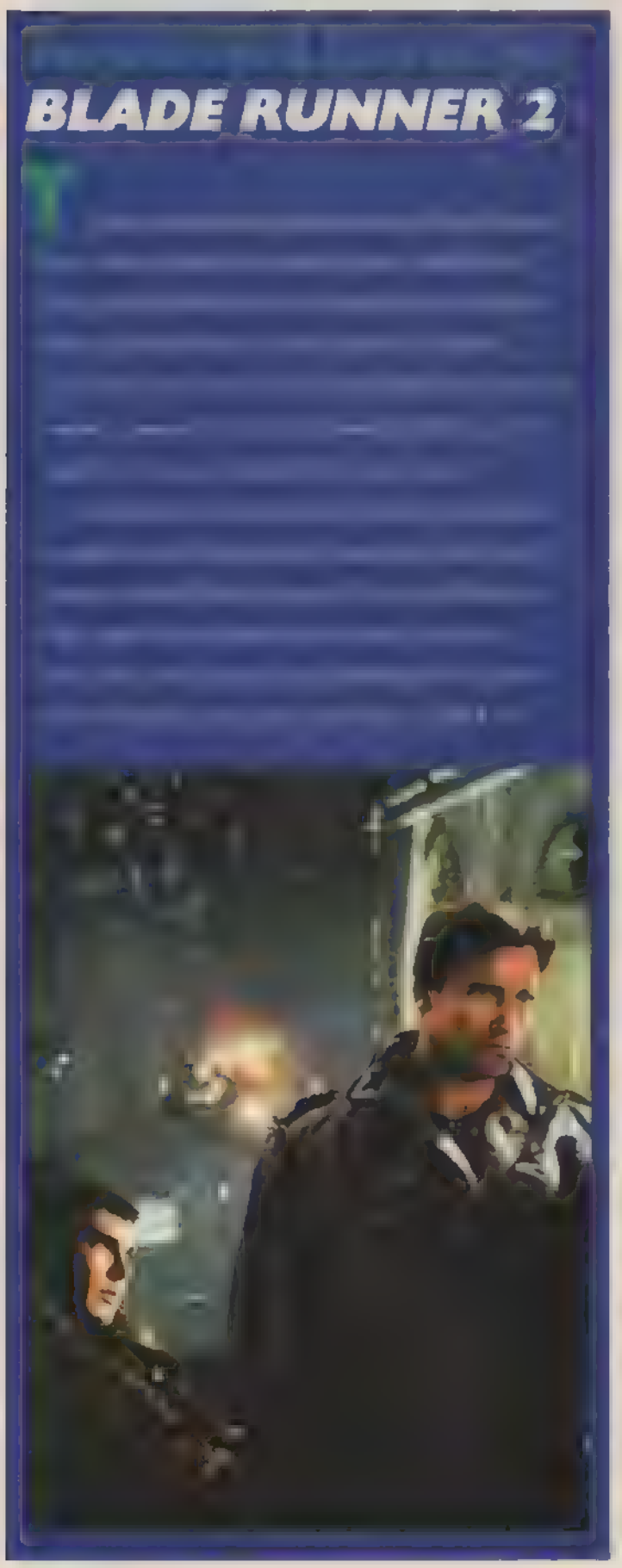

A WISH LIST FOR THE NEXT *STAR WARS* TRILOGY...

G'day from Australia. Before I get started, congratulations on a great magazine. I got it a couple of days ago and it was great to find an UP-TO-DATE magazine that covered so many issues in depth. Keep up the good work.

Now, down to business. Obviously everybody will have their own ideas about what should be in the new trilogy, so here is what I'd like to see.

It will be interesting to see how far the movie will cover the development of Obi Wan Kenobi's own Jedi training. How developed will his skills be when he meets Anakin Skywalker? It would be great if, even in passing, Ben mentions *how* he was introduced to the Force and *who* introduced him to it. Did Ben have a mentor, other than Yoda? As much as it is to be a movie about the development of Anakin, it would be great to find out how Ben got on the band wagon that became the Rebel Alliance.

I guess it comes down to continuity and establishing a secure and stable basis for the movies. I could write more but you will undoubtedly be swamped by thousands of ideas. At least you have a little input from the "land down under."

Keep up the good work and you've got a guaranteed regular reader!

JUSTIN "LUCKY" PAPPS
Canberra, Australia

First and foremost I would like to say I love your magazine. I have been waiting for something like this for a long time. Finally some information on Cameron's *Spider-Man* movie. Thanks so much.

As far as the *Star Wars* movies are concerned, I would really like to see more information on the special effects that will be used or that will be made available by the time the next film is out. I would love to hear what Lucas has to say on this subject, as well as his ideas on whether he would like to continue with models and puppets or move entirely to CGI effects. By '97, one can only imagine the accomplishments that Industrial Light and Magic will have made when it comes to this most interesting topic.

BRANDON

I just read my preview copy of *CINESCAPE* today. It's great!

The thing that I would like to see in the upcoming *Star Wars* movies is a dramatic improvement in special effects. I would like Lucas' team to surpass the effects of Spielberg's special effects work in *Jurassic Park*. I want to see better detail on the ships and better explosions. Well that's about it.

RANDY

I received your magazine compliments of *HERO ILLUSTRATED*. It was an excellent 33-page movie-reader, especially with your info on *Star Wars*: Episodes 1, 2 and 3. But what about Episodes 7, 8 and 9? I know they are far away, but maybe a vague idea of what Mr. Lucas is planning. Thanks for the info.

TRAVIS HASTINGS

One of the most notable moments of the prequels should be the birth of Luke Skywalker and, subsequently, the birth of his sister, Leia. The pride that Anakin would feel as a new father would undoubtedly forestall his subversion by the Dark Side of the Force. But for how long? And what about the wife we never knew? What happened to her? The break-up of Anakin's family, in the wake of his own dark descent, would create a tragedy of Shakespearian proportions. We need to know why, at the beginning of *Star Wars*, Darth Vader has become the Emperor's puppet, Luke is a farm boy stranded on a backward planet yearning for a father he never knew, and Leia is firmly entrenched in the belief that she is a princess royale (and rebel envoy).

TOM CARROLL
San Diego, CA

One thing that I'd like to see in the next *Star Wars* trilogy is Anakin's wife. The only thing we know of her from the original

L E T T E R S

STAR WARS UPDATE • STAR TREK: VOYAGER SETS SAIL
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ALIENS VS. PREDATOR
JIM CARREY IS
MASK

trilogy is that she was beautiful and kind. Was she married to Anakin? How did she take Anakin becoming Darth Vader and her twin children being taken away from her? Did she have any talent with the Force? And what happened to her after all of this tragedy? That's what I want to know.

SEAN POWERS

Let's hope that George Lucas doesn't get caught up reading his own press and make the next series of movies cheap knock-offs of the original three. There were hints of this in the last movie, *Return of the Jedi*, where the party on board Jabba the Hutt's barge was just a little too much like the bar scene in *Star Wars*.

DOUG GOLF
Milwaukee, WI

I'd like to see the battle between Obi-Wan and Darth Vader as portrayed in the Timothy Zahn novels. If you thought the Vader-Luke battle was incredible, this one reads like an epic. I'd also like to see what Luke and Leia's mother looks like since she hasn't even been mentioned too much in the first trilogy.

Dewitte Barsch

I would like to see the origin of the Emperor.

V CHANG
Arlington, TX

In the next *Star Wars* movies, I would like to see an explanation of the Clone Wars. They are often alluded to in the first trilogy and in the *Star Wars* novels. I would also like to see an explanation of why Anakin Skywalker (Darth Vader) is forced to wear the mask. I would also like to see the relationship between Anakin Skywalker and Luke and Leia's mother explored in depth. What happened there? And as long as they are having a young Ben Kenobi and a young Anakin Skywalker, why not show us a young Yoda?

CLIFF WATERS

First of all, I do not want to see computer graphics in the next *Star Wars* trilogy. The reason is simple; I have yet to see computer graphics that can outdo scale models of ships. But then again ... maybe ILM can do it. Maybe I'll be proved wrong. I suppose [CGI effects] are inevitable, but I hope not.

BRETT ALFORS
Boulder, CO

I would definitely like to see more types of ships and weapons used by both forces. I haven't read the books, but I'm sure there are more types of amazing fighter craft and transport vehicles. When these were shown in the first movies, they were, for me, the most impressive scenes.

IRON DRAGON
Lexington, KY

Kind Words

I just saw the preview issue supplement you sent out with some of your other publications. The copy I have is borrowed from a friend. Needless to say, I would like to obtain a copy for myself since I am hooked! It is precisely what I want in a magazine. I am a big fan of the film genres you are targeting and the technology associated with it. Your magazine is EXACTLY what I have been craving to see. Therefore, I intend to subscribe. Is it possible for you to send me a copy of your wonderful magazine so I may show my friends and so I don't have to vandalize the copy I am presently borrowing. (If you can send more than one, I'll be happy to distribute them to several people who have expressed interest in the magazine.

Secondly, I am curious if you intend to include a section for books in the magazine. I am a professional writer and do a lot of reading. I am always looking for recommendations of good science-fiction, action and adventure works. Judging from the subject matter of your magazine, I am certain your editorial staff will have good suggestions.

Finally, will you be focusing mainly on console games or will the magazine cover the complete personal computer market? If possible, when you do a game review (such as in the "Gamescape" section) could you possibly list all systems for which the game is available (i.e., Mac, PC, 3DO, Sega, etc.).

MICHAEL FINE
Ogden, Utah

I just got my hands on 3 copies of your *CINESCAPE* preview issue and man, was I ever impressed. What a novel idea, a sci-fi and action/adventure magazine that not only reads well, but is pleasing to look at as well. I am a big fan of these genres and fully intend to pick up your magazine faithfully, beginning with issue #1. So keep up the good work.

Thanks for the insider information on the *Star Wars* prequels. I have been waiting patiently all these years, hoping that these films would get made. Now it seems that it may become a reality. Please keep the readers posted as to any new developments with cast, storylines and whatever else. Let's just hope we don't have to wait another 20 years before we get the final installments to the *Star Wars* saga and kudos to the new magazine.

SCOTT C. BERGMAN
Tampa, FL

CINESCAPE welcomes letters from its readers. Please address letters to:
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1920 Highland Avenue
Suite 222
Lombard, IL 60148
Letters may be edited for clarity or length.

Is *Star Trek: Voyager* Ready for Liftoff?

With the union of Paramount and Viacom complicating startup plans, the new Trek tries to steer its own course

With the debut of the United/Paramount network fast approaching, progress on its cornerstone property, *Star Trek Voyager*, has slowed to a crawl. Both the network and the show have sustained minor delays as the newly combined forces of Paramount and Viacom proceed with prudence on the network and, coincidentally, on *Voyager*.

Yet in spite of the recent slowdown, the studio recognizes that the show must go on. Paramount may not have a full-fledged network by January of next year, but it will have *Star Trek: Voyager*. So, as the starting date for filming approaches, *Voyager's* production team is primed to move ahead at a brisk pace. Though some casting decisions still haven't been made, the show's "bible," which *CINESCAPE* has acquired, is now complete and guiding the story schemes of the fledgling *Trek* franchise.

The new series, as fans know, established its backstory on its TV *Trek* predecessors. Storylines on *The Next Generation* and *Deep Space Nine* that featured the Maquis—renegade Federation officers in militant opposition to the Cardassian's legal occupation of their homeland—served as a compelling introduction to *Voyager*. In this latest incarnation of Gene Roddenberry's legacy, the starship Voyager pursues a Maquis ship into an area of space known as the "Badlands." There, both vessels are trapped by a cosmic phenomenon that transports them to the far reaches of the galaxy, where it will take 70 years at maximum warp to make it home. In these unfamiliar environs, the Maquis ship is destroyed, though its crew manages to beam over to the Voyager. Together, the Federation and Maquis crews form an alliance—tentative at best—so that they can work together to find a faster way back to Federation space.

Drawing on Paramount's bible for the series, here is an introductory look at the characters that, as *CINESCAPE* goes to press, will dominate the Voyager crew.

•**Capt. Elizabeth Janeway:** Considered one of the best commanders in Starfleet, Janeway is described as intelligent, daring and, though sensitive to the feelings of others, extremely tough when the situation requires it.

•**Tom Paris:** Somehow disgraced while still at Starfleet Academy, this talented officer was never trusted to pilot a starship until he joined the Maquis. Ultimately captured and imprisoned for his guerrilla activities, he is given a second chance by Capt. Janeway.

•**Chakotay:** A charismatic leader of the Maquis, he is named first officer of the Voyager as a peace offering to the Maquis crew. Chakotay is a spiritual, intriguing individual, an Indian traditionalist who believes strongly in his people's rituals. According to the show's bible, "though he comes onto Voyager more by necessity than choice, he quickly wins the respect of even the most die-hard Starfleet veterans."

•**Tuvok:** The 160-year-old

> *A full-fledged Paramount/United network may not be ready for launch by January of next year, but Star Trek: Voyager will be*

Vulcan serves as the Voyager's Tactical/Security Officer. He offers the crew maturity, wisdom, experience and impressive intellectual vitality. His Vulcan equanimity and patience reportedly serve him well as peacekeeper, and he is the person the crew turns to most for counsel.

•**Harry Kim:** The Japanese Ops/Communications Officer graduated with honors from the Academy. Though talented and hard working, the pressures aboard ship sometimes prove overwhelming to the young officer. He is well-liked, however, and both the Federation and Maquis crews help him develop the poise and authority expected of an Academy standout.

•**B'Elanna Torres:** This female Klingon/human hybrid serves as Chief Engineer. Trapped between the wildly disparate traditions of the Klingons and humans, she is sometimes emotionally at war with herself. Unlike Worf on *The Next Generation*, Torres finds her Klingon nature disturbing and tries to suppress it.

•**Doc Zimmerman:** An Experimental Medical Program E.M.P. named after its creator, this holographic figure has comprehensive medical knowledge but is subject to personality changes depending on who programs him.

•**Neelix and Kes:** A pair of unusual aliens taken aboard the Voyager. Neelix, who serves as the ship's cook is described as "small, scraggly, toothless and cunning. He's equal parts scavenger, trader, con man, procurer and sage." Kes is Neelix's Ocampa lover, who has a life span of only nine years.

In the four months leading up to the show's debut, these main characters are, of course, subject to their creators' whims which may even include their elimination. Few dramatic changes are considered likely however, as Paramount recognizes that it needs to settle on a course for the show.

Although *Voyager* should be ready in January whether or not Paramount's network is, the parent company is taking some unusual measures with *Voyager* by imposing a provisional contract that locks Paramount affiliated stations into airing each first-run *Voyager* episode in prime time and then again in weekend prime access.

But if the Paramount/United network continues building on recent momentum, then *Voyager* will appear only on the network. If (and when) Voyager reaches syndication, stations will be required to air the show in time periods that boast at least a five rating. ◆

Shatterworld Taking Shape

D.C. Fontana, who co-wrote the pilot for *Star Trek: The Next Generation* and served as story editor on the classic *Star Trek* series, is heading a group of former *Next Generation* writers in the development of a new science-fiction series entitled *Shatterworld*.

The show's primary character reportedly will be a woman named Jillian Sands, who will lead a band of two men, two women and one alien around a universe that recently sustained a great cosmic cataclysm.

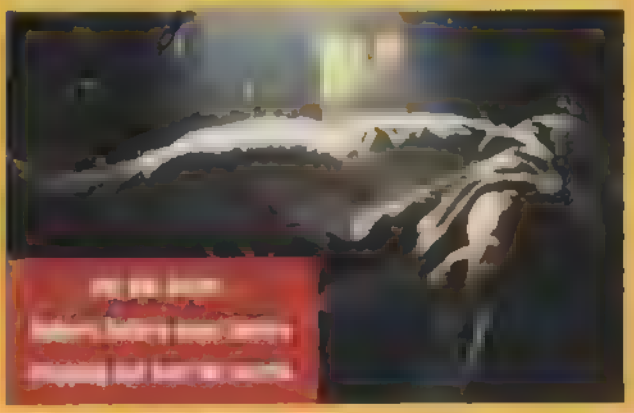
The series, which is in the early stages of development, will focus on the group's attempts to reconstruct some semblance of their once beautiful world. ◆

BRANAGH CREATES A MONSTER

Mary Shelly's *Frankenstein* reaches the big screen again this time guided by Kenneth Branagh (*Henry V*, *Dead Again*).

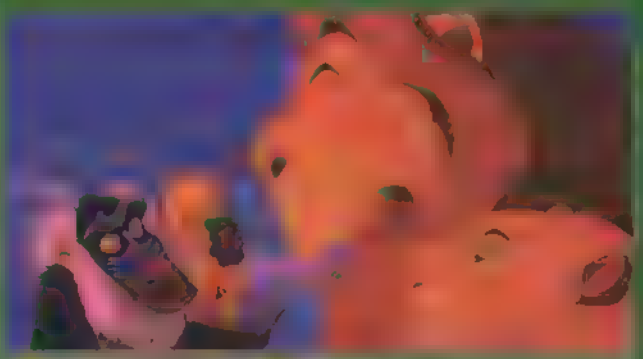
Early buzz on the pic indicates Branagh, who directs and stars, has created a movie that reaches beyond the confines of the horror genre. The celebrated British stage actor and Academy Award nominee views *Frankenstein* as a powerful love story as well as a cautionary tale. Set for a November release, the TriStar production will touch on such themes as passion, friendship, personal responsibility and man's place in nature.

Co-starring with Branagh are Helena Bonham Carter (*Howards End*), Aidan Quinn, John Cleese, Tom Hulce and, as Dr. Frankenstein's monster, Robert DeNiro.



LION KING TALKS TURKEY

Though its munching up box-office receipts at an amazing pace, *The Lion King* is being [illegible] the Walt Disney Co. Execs at the studio believe they will get a double box-office [illegible] by pulling the popular movie from U.S. theaters on Sept. 25 so they can rerelease it around Thanksgiving. [illegible] is that the movie, already the biggest success in the studio's long [illegible] ed to excel in the month before Christmas.



LUCAS' INDY RACE

Indiana Jones will return to TV and theaters

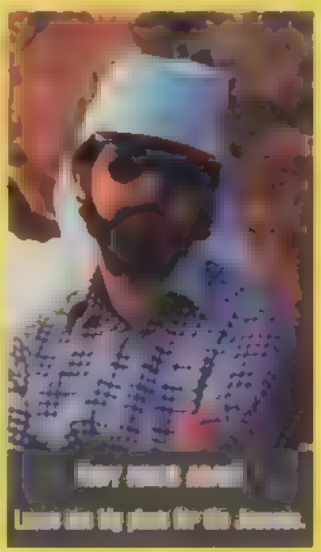
The young Indiana Jones is back, raising dust and knocking over scenery on The Family Channel. And when Indy gets over his growing pains, he'll be showing up in the theaters again in his fourth big-screen incarnation.

Expanding on the educational themes of the cancelled TV series, three *Young Indiana Jones* movies are set to air on the family-oriented cable network, beginning in October with *Young Indiana Jones and the Hollywood Follies*.

Though philosophical about the TV show's failure as broad based entertainment, executive producer George Lucas is enthusiastic about the tele-movies viewing them as a big step toward realizing the educational potential of television and interactive technology.

"I like doing *Young Indy*," Lucas says. "It accomplishes a lot of the things I'm interested in and it has pushed through a lot of barriers in terms of improving production technologies. At the same time, it's a show that is designed to be interactive at some point in the future—when the technology gets there."

Lucas feels that shows like *Young Indy* serve as an impetus



for the development of educational technology. "It's the kind of large interactive venue that allows a child through the Indy character, to get involved in all aspects of history," he says.

But Indiana Jones isn't limiting himself to the Family Channel. Beyond the *Young Indiana Jones* TV movies, Lucas is developing the fourth Indy feature film. Harrison Ford has agreed to star in the movie, and screenwriter Jeb Stuart is busy working on the script.

Yet in spite of his busy feature-film schedule—his *Radioland Murders* will be released this fall and he's scripting the next *Star Wars* trilogy—Lucas' passion seems to be with the small screen these days.

"There are pressures in that everybody keeps saying, 'Why don't you do something useful instead of these little TV shows that don't really make any money?'" he laughs. "But I love what we're trying to accomplish with these shows."

But, inevitably, he knows he must accept fiscal reality. "I don't make any money doing this, so at some point soon I am going to have to go back to doing regular movies and things that are more economically productive." ◆

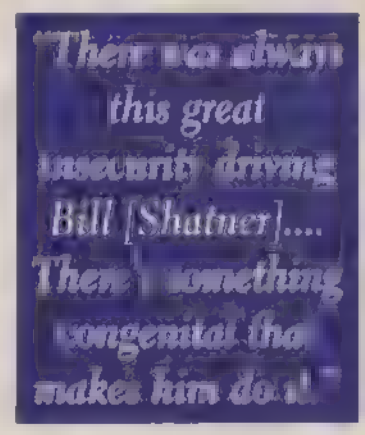
Mr. Sulu Flies Solo

There seem to be as many *Star Trek* memoirs in the works as there are voyages of the starship Enterprise. Could Jeffrey Hunter's *Trek* diaries be far from the bookstores?

The latest of the series is George Takei's autobiography *To the Stars*, which is sure to intrigue *Trek* fans not only for Takei's description of his eventful life but also for its unflattering depiction of William Shatner.

According to Takei, Shatner has always been an obsessive self-promoter, driven to count lines, dominate scenes and hog publicity by some deep-seated compulsion to be recognized as an important and powerful person.

There was always this great insecurity driving Bill," reflects Takei. "It's baffling. After all, he was the star—top-billed—and all of the scripts were written with him as the pivotal character. Why he felt he had to steal little syllables from the rest of us is absolutely baffling. There's something congenital that makes him do it."



During the series, relates Takei, Shatner would do petty things such as barring a *Life* magazine photographer from one of Leonard Nimoy's make-up sessions. And this behavior Takei insists continued into the film franchise. As an example, he mentions an aborted scene from *Star Trek II: The Wrath of Khan*, in which Kirk, Sulu and several others take a shuttlecraft to the Enterprise. As originally scripted, Kirk is supposed to congratulate Sulu on his promotion to captain of the Excelsior. But the scene was cut, says Takei, because of Shatner's disinterested performance. He just couldn't stand having a character other than Kirk stand out. "It was devastating," says Takei. "He was doing it deliberately. He's a good enough actor that it was clear he was being bad on purpose."

While not picking up the obstreperous traits he claims Shatner displays, Takei has picked up a few pointers on self-promotion. With Sulu's promotion to the captaincy of the Excelsior, Takei is actively exploiting the role in a series of audio novels under the umbrella title *Captain Sulu Adventures*. He is also lobbying Paramount to produce a Captain Sulu television show. Takei, in short, does not consider the autobiography his swan song.

"I guess an autobiography is kind of a benchmark and people thereafter place you on a downhill slide," he says. "But the same things I was striving for before are still operative. I still want an Oscar. I want a Tony. And," he says smiling, "I want another shot at my own starship." ◆

Hopper speeds into *Waterworld*

Dennis Hopper, fresh from blowing up buses as the diabolical bomber in *Speed*, has signed on with Kevin Costner and Jeanne Tripplehorn in Universal Pictures' futuristic *Waterworld*. The film, set in an Atlantis-like setting, is currently being shot in Hawaii. Kevin Reynolds is directing with Charles Gordon, John Davis and Costner producing.

Spider-Man tangled in legalities

Attorneys are dominating the scene right now as a battle rages between Carolco Pictures, 21st Century Film Corp. and Viacom Entertainment. The three heavyweights are battling over who has the right to put Marvel Comics' popular web-slinger on the big screen. The litigation comes as more bad news for Carolco, which has recently suffered the postponement of *Crusade* and casting problems on *Cutthroat Island*.

Thomsen Young, an attorney who represents 21 Century Film Corp., told *Variety*: "It's a potentially very valuable property with James Cameron directing. Hopefully, the litigation will stop and the film can go forward and get made. No one wants the project stuck in litigation."

Disney's *Gargoyles* set to swoop

Buena Vista Television aired a preview of its upcoming animated series *Gargoyles* at August's San Diego Comic Convention where it received rave reviews.

The Walt Disney Co.'s first animated series with dark overtones, *Gargoyles* appears likely to be a smash hit when it reaches air waves this fall. Jonathan Frakes and Marina Sirtis, both regulars on the recently completed *Star Trek: The Next Generation* series, provide voices for the show.

The model from Outer Space

MGM has confirmed that model-actress Natasha Henstridge will be the female alien lead in Roger Donaldson's upcoming science-fiction thriller *Species*. Henstridge plays a hybrid creature that was made by scientists who combined DNA strands of a human with those of an alien. In the movie, she'll morph between forms of a beautiful woman and a hideous alien. Forest Whitaker, Michael Madsen and Ben Kingsley play scientists/alien hunters.

Grisham has *A Time to Kill*

A deal is reportedly under way to bring John Grisham's first novel, *A Time To Kill*, to the big screen. Jay Garon, Grisham's New York-based agent, was in Hollywood in late August to hammer out a deal that may set a new record for a book-to-movie adaptation.

Babylon 5 goes in for repairs

Although ratings have been picking up for the Warner Bros. television series, *Babylon 5* creator J. Michael Straczynski says the show will undergo some changes before next season. The most drastic measure has Bruce Boxleitner supplanting Michael O'Hare as the series' lead character, although O'Hare's Sinclair will still make occasional appearances.

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ON THE NET

With last summer's *Last Action Hero* a bona fide box office dog, Arnold Schwarzenegger had a lot riding on *True Lies*. Under the direction of action-movie kingpin James Cameron, it looks like Schwarzenegger may be back in the saddle again.

CINESCAPE recently surfed the nets to see what others were saying.

Do you think the movie *True Lies* strengthened or weakened the reputations of Schwarzenegger and Cameron as the kings of epic action movies?

I think *True Lies* increased the reputations of Arnold and James as epic action moviemakers. After seeing this film, one of the first things I thought was what a powerful duo in the action genre *True Lies* made me hope they would team up again on other projects. The climax and special effects were INCREDIBLE. This is a must-see film and it is certainly one of the best Arnold action films I've ever seen! What will they do to top this one?

KELLEY M260

This is going to be the big comeback film, not only for

Arnold, but for action movies. In my opinion there hasn't been a movie this entertaining since the last Indy Jones movie. A definite four-star film.

VLADD98

There can really be no doubt that *True Lies* gave Arnold a much needed boost after the *LAH* debacle—but I don't think that his reputation is back to where it was after *T2*. *True Lies* makes the limitations of his acting repertoire obvious. These limitations combined with his determination to play lighter characters, would lead one to surmise that his best action days are behind him.

Cameron fans, I think, are a little more disappointed. His ability to put high-tech action on the screen with a minimum of camp trappings was his greatest strength going into *True Lies*. This film seems a cautious but awkward misstep into tongue-in-cheek comedy. Not enough of a misstep to seriously tarnish his reputation. But repeated attempts at this "mix" would be unwise and DEFINITELY damaging to his reputation.

JEFF LEVIN

Well, it definitely strengthened the reputation of *Tom Arnold*.

GREG

The first and last parts of *True Lies* strengthened Arnold's and Cameron's strengths, but the middle part (the "funny" wife humiliation stuff) also strengthened their weaknesses.

KEITH BACON

I do believe *True Lies* strengthened their reputations because it shows that Jim Cameron is able to handle Schwarz

enegger in a different way than the *Terminator* and still be enjoyable. Cameron and Schwarzenegger should be one of the most famous action teams in movie history.

JOSH DAVIS

Having seen *True Lies*, I came away with an ambivalent disposition, sort of a love-hate emotional response to the movie. Though not quite that strong on either side of the coin.

I thought the best things about the movie were the special effects and the action sequences. The worst thing about the movie was the acting. Any movie where Tom Arnold is better than the featured stars ain't that good.

MARK IN VA

It strengthened their reps. Cameron hasn't done an action comedy and the film really holds up well. Granted it lacked in some areas, but I'm not holding that against him. Schwarzenegger appeared to be acting more than he has in any of his other films. I really believed in him. He could be the next Bond for all I care. I look forward to their next project together.

ERNEST TRINIDAD

The movie would have worked for me if Schwarzenegger wasn't in it. He's so dull. James Cameron's work was fine. It's just that Harry Tasker should have been someone sexier, a James Bondish type. I think Alec Baldwin or someone of that caliber, maybe even Al Pacino ... of course, he's my all-time fave. Hopefully, as Stallone learned from repeated humiliations, "Aahnold" will also learn to stay far away from comedy.

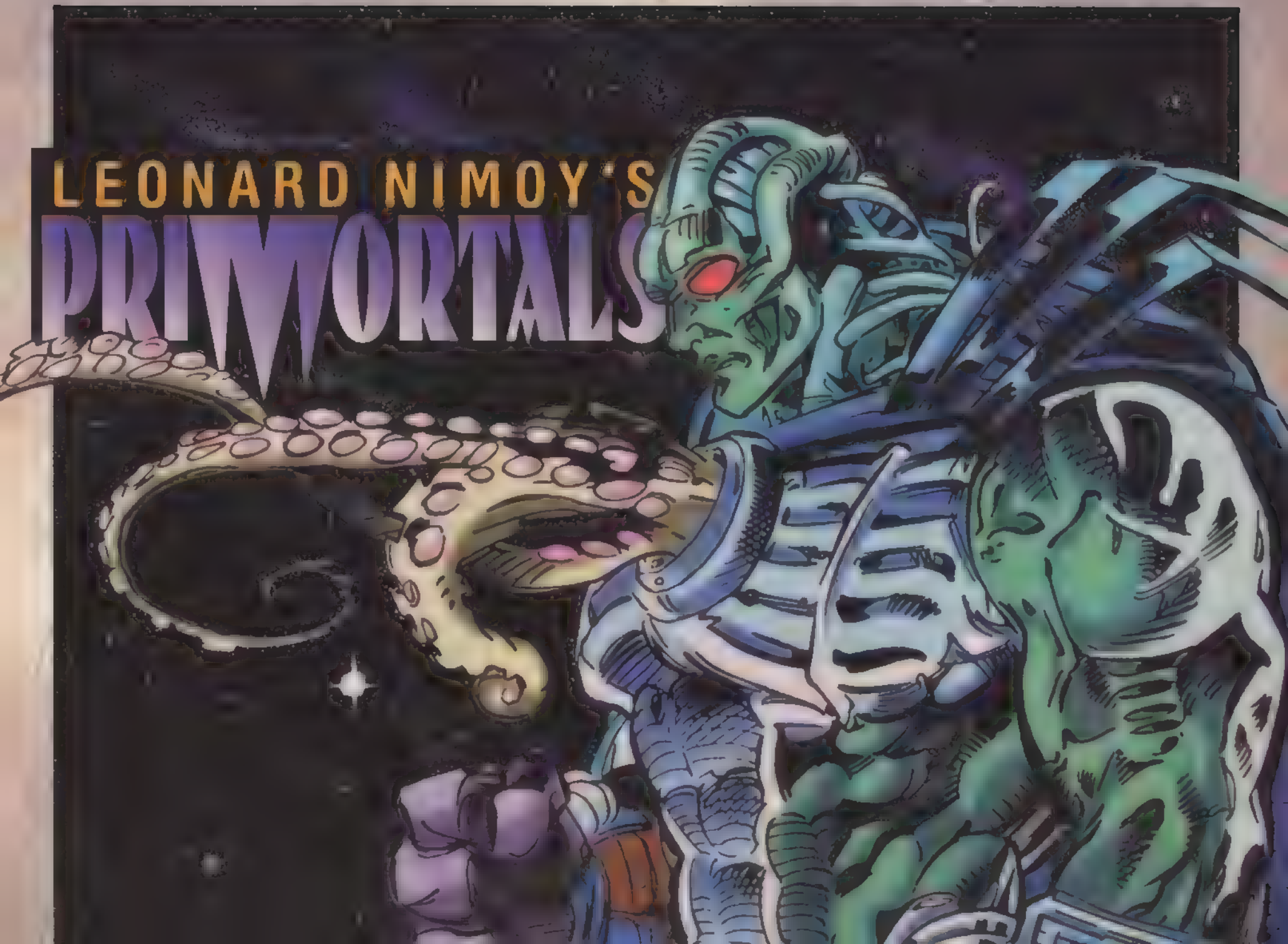
SIENNA MARCIANTI

It was a very successful departure from the *Terminator* role. I thought that both of them would have tendencies to include little "Terminatorisms" here and there, but they resisted. Arnold was very good in his part.

OMAR GANAI

Just came in from seeing the movie for the fourth time. I know I'm nuts, but I love all that action. I can't get enough of it. This movie can only confirm the reputations of Cameron and Arnold, they are the all-time best in the action field. Of course Tom Arnold stole the movie. I highly recommend this movie if you want action and a lot of laughs. It is great.

MINA JENSEN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BOSTON BLOWOUT: Copley Square gets a new look in Fight Club.

Last summer, Hollywood's best FXperts watched their handiwork explode in a blaze of glory.

Here are a few of the blowups that made going to the movies a...

BIG!

by Dean Lamanna

Not to be upstaged by the showstopping celestial fireworks caused by a comet's death plunge on Jupiter some 480 miles distant, Hollywood spent the summer proving a "Big Bang" theory of its own: If you build it and blow it up, they will come. And last summer audiences did—spending millions at the box office for the fiery thrills of *True Lies*, *Speed* and *Blown Away*, among other superheated hits. Believable characters? *Boom!* Narrative logic? *Ker-powee!* Never mind the critical outcry over the general shoddiness of cinematic storytelling; the industry has learned to stop worrying and love the bomb.

This is good news and bad news for F/X coordinators, who get a charge out of watching their work go up in smoke but increasingly find themselves the crutch for a weak plot. "Special effects should be the exclamation point, not the storyline," says Paul Lombardi (*Apocalypse Now*, *Super Mario Bros.*) "Without a good story, who cares?" And as memories of the stunt tragedy that befell *Twilight Zone—The Movie* fade, there is greater pressure to create bigger and more realistic pyrotechnics. "You try to be as safe as you possibly can, but these things can be tricky and unpredictable," says Clay Pinney (*Backdraft*, the upcoming *The Specialist*). "Sure, you get a big adrenaline rush. But there's also just a split second between being a hero or an asshole."

With apologies to *The Anarchist Cookbook*, here are the incendiary ingredients of some of the season's sky-highlights.

BLOWN AWAY

Blast Master Clay Pinney

Flashpoint 1 Boston bomb squad expert Jimmy Dove (Jeff Bridges), responding to a bomb threat in Copley Square, tries to warn two colleagues when he realizes they're about to inadvertently touch off the deadly device. He's too late.

Detonation The bomb squad van was blown open with black powder, naphthalene and 30 gallons of mapp gas (a mixture of acetylene and propane that produces deep orange flames), then upended mechanically by a system of pneumatic cylinders and an overhead cable controlled by a crane. Some 17,000 pounds of force flipped the vehicle over in 1.27 seconds. Two stunt dummies subbing for Dove's coworkers were vaporized. The cable was digitized out of the final print.

Flashpoint 2 Dove confronts the mad bomber Gaerity (Tommy Lee Jones) inside The Dolphin, a derelict ship moored in a harbor. Gaerity has rigged the entire vessel with explosives, which begin to go off one after another as the fists fly.

Detonation It took 8,000 feet of primer (detonating) cord, 540 gallons of gasoline, 40 pounds of black powder, 18 sand mortars and three solid months of permit-securing to make the 150-foot ship—an abandoned Japanese trawler—airborne. Two stuntmen (subbing for Bridges and actor Forest Whitaker) were outfitted in Kevlar vests and fiberglass skullcaps for the risky escape along the dock, which required five days to rehearse.

Budgetary Damage Copley Square, $100,000. The Dolphin, $750,000.

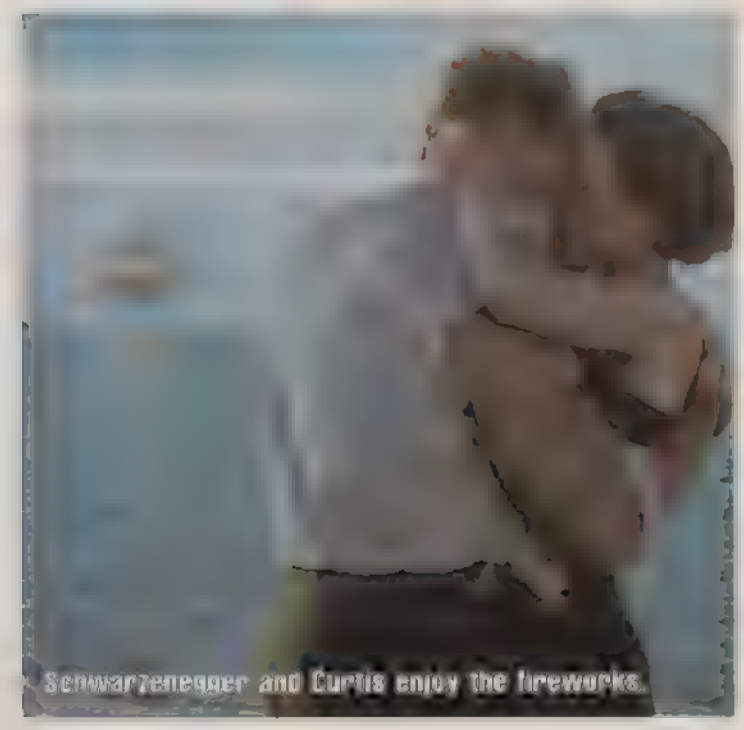
Scattered Debris Copley Square—with its ornate, 70-year-old Trinity Chapel—emerged unscathed. But due to high atmospheric pressure the day of the The Dolphin's concussive demise, windows were cracked for blocks around. Four glazing companies spent several days doing repairs. Says Pinney: "I told the producers, 'When you make an omelette, you have to break a few eggs.' They didn't think that was funny."

CLEAR AND PRESENT DANGER

Blast Masters Joe Lombardi and Paul Lombardi

Flashpoint 1 A convoy of four Chevy Suburbans carrying CIA agent Jack Ryan (Harrison Ford) and other U.S. government officials is ambushed by a Colombian drug cartel on a blocked-off street. Rooftop guerrillas wielding handheld rocket launchers methodically decimate the convoy, and Ryan barely escapes.

Detonation A narrow, 300-foot street set was constructed from scratch in Mexico City for the sequence. Six brand-new Suburbans were cut apart, reassembled and summarily destroyed with black powder and gasoline in at least a dozen separate explosions in each. Six cameras captured the action, which took eight weeks to rig and nine days to shoot (final


Schwarzenegger and Curtis enjoy the fireworks.

screen time—three minutes). Although twelve stuntmen were on hand, Harrison Ford did most of his own stunts amid the conflagration. One rocket was added optically, and several wires were erased digitally in postproduction.

***Flashpoint* 2.** In a show of solidarity, Colombian drug lords and their families gather at a lavish hilltop home in Bogota to figure out how their shipments to the U.S. are being seized. A missile fired by a fighter jet crashes the party, reducing all to embers.

Detonation. Because the house, which was purchased outright from a wealthy couple in the process of divorcing, was constructed of poured-in-place concrete, it took a couple of weeks for the crew to drill and plant the explosives. The fuels of choice included 500 sticks of Tovex (a synthetic dynamite from DuPont) and 5,000 feet of primer cord. The incoming missile was added optically.

Budgetary Damage. ambush, $1 million plus house, $700,000.

Scattered Debris. Filming in Mexico was "a real push-up for us," says Paul Lombardi. Not only did the crew have to import most of its materials and props from the States, it had to conduct its ordnance-heavy business amid an actual civil war. "There were real bomb scares in our hotel. We said, 'What the hell are we doing here?'"

SPEED

Blast Master. John Frazier (*In the Line of Fire*, the upcoming *Outbreak*).

Flashpoint. After escaping from a speeding, bomb-laden bus at Los Angeles International airport, LAPD SWAT detailer Jack Traven (Keanu Reeves, and shaken passenger Annie (Sandra Bullock) watch the vehicle slam into a jetliner on the tarmac. A brilliant mushroom cloud rises.

Detonation. The shot was filmed at a private airport in the Mojave Desert where old Boeing 747s go to die or be retrofitted. The driverless bus was pulled into the jetliner by a cable attached to a truck on the far side of the plane; both forms of transportation were detonated simultaneously on contact. Black powder bombs called lifters and 400 gallons of gasoline (325 gallons in the plane, 75 gallons in the truck) were deployed for the big boom.

Budgetary Damage. $300,000.

Scattered Debris. The crew rented a modest Los Angeles residence to shoot an earlier, smaller (but no less effective) blast in which Jack's friend and colleague Harry Temple (Jeff Daniels) is blown to bits along with the extortionist's home. The windows were replaced with breakaway glass and rigged with propane jets, creating the illusion of a thoroughly pulverized, burned-out interior. The house suffered so little actual damage, says Frazier, that the owner invited friends over for a barbecue the next day.

TRUE LIES

Blast Master. Tom Fisher (*Terminator 2: Judgment Day*, the upcoming *Batman Forever*).

Flashpoint. Bondian special agent Harry Tasker (Arnold Schwarzenegger) tosses a hand grenade and wields the hose of a gasoline truck like a giant flamethrower to escape from a terrorist compound in the Florida Keys. The gas truck explodes and Harry dives into the water, commencing the climactic 30 minutes of explosive, nonstop mayhem that moves from the compound to a lengthy bridge linking the islands and downtown Miami, where Harry's Harrier finishes off the terrorists.

Detonation. The compound sequence was shot on isolated private property at Florida's Sugarloaf Key, just northeast of Key West. A combination of miniature and full-scale effects utilizing black powder, 300 gallons of gasoline and 500 feet of primer cord "leveled" the compound and lit up the succeeding bridge chase. About 30 stunt men participated, along with a band of helicopters and a pair of Harrier jets. Not surprisingly, a plethora of permits—ranging from the military to the EPA—were required, and local residents were alerted beforehand.

Budgetary Damage. "A lot," says Fisher.

Scattered Debris. What better way to follow a spectacular blowup than with a spectacular blowout? After busting the bank with the film's reported $100-million-plus cost, Twentieth Century Fox scraped up a few hundred thousand more to erect a full-scale, fully catered carnival in a Westwood parking lot for *True Lies*' world premiere. The most overheard—and appropriately predictable—sentiment expressed by the giddy revelers: "What a blast!" ◆

TIMECOP DIRECTOR

PETER HYAMS:

MAN OF THE HOUR

Peter Hyams is a filmmaker in conflict with himself. On the one hand, there is no denying that he's in love with the filmmaking process and thoroughly enjoys the challenge of bringing his creative vision to the screen. Conversely, he's always a terribly harsh critic of his own work, delivering a mental sigh as he checks off the finished product as another failure.

"I am quite good at capturing the vision I want," says Hyams. "And that's my problem. I can see quite clearly that my vision isn't all that extraordinary."

How do you argue with a guy like this? Sure, you can mention his credits, which include Capricorn One, Running Scared, Outland and 2010, but such success doesn't seem to affect him. He's simply not particularly impressed with either his talent or his accomplishments. And while still in the midst of bringing TimeCop to life, he's pretty confident that this new film also won't be what it should be.

In TimeCop, Jean-Claude Van Damme is Max Walker, a time traveling police officer charged with stopping unscrupulous types from manipulating the timestream to change history. It is on one such mission that Walker is tempted by the opportunity to prevent his wife's 10-year-old murder, thus bringing his personal and professional lives into drastic conflict.

Edward Gross recently sat down with Mr. Hyams in order to talk about his latest [illegible] effort.

Q: [illegible]

It's quite simple. Van Damme's people contacted me and said he was doing the film and wanted me to do it. I'd never met him although I was familiar with his work in that he is a big star who does all this karate stuff. So I met with him and was just absolutely surprised by what I met, which is this extremely charming, very bright, very funny, very attractive guy. My feeling was, "Wow, if you can put that on the screen, that's really something." He was just so aware of what he wanted to do and what he wanted to get done. And I was impressed with the fact that he now wanted to make a different kind of film, one that challenged him artistically. Then I read the material and found it to be a very compelling [illegible] notion, a really interesting idea as well as a nifty "whodunnit." I thought the combination provided a really wonderful opportunity.

Q: [illegible]

A: Well, it certainly intrigues me. The idea of this time-twisted "whodunnit," finding out at the end that the murder at the beginning was actually committed at the end—that is so interesting to me. The idea of having the opportunity to go back, which presents the question: would you—or should you—change history?

Q: [illegible]

A: I'm not a science-fiction fan. Of the modest attempts I've made in that genre, I've already referred to them as science feasible. What's feasible is what interests me.

Q: [illegible]

A: I don't think those are fanciful movies. Not like *Star Trek* or Isaac Asimov. Those are wonderful examples of imagination, but not what I'm interested in. Making it feasible interests me both visually and in terms of story. The H.G. Wells things never interested me as much as something like *Back to the Future*. I loved that notion, the way it was done. The idea of a guy going back in time and his mother getting a crush on him is just fabulous. *TimeCop* interests me because it uses the notion of moving in and out of time, but not to do a whole bunch of predictable [illegible] like putting a wristwatch in prehistoric times. I don't care about that sort of thing. The idea of using time travel as a means of having a moral and intellectual dilemma is what fascinates me. Plus, it was a chance to create [illegible] ally some things people haven't seen before.

In *TimeCop*, Jean-Claude Van Damme sends the bad guys into historical oblivion.

Q: The script describes the means of time travel as a time sled.

A: There is a vehicle in a big launch bay, which I tried to make like a particle accelerator—very tough and hard-assed as well as very dangerous. And I tried to show the actual traveling in a way that no one had ever done before. Whether I'm successful or not, I think the film will be fun to watch. I spent six months figuring out how to show the actual transition from one place to another.

The point of the film is that you can't go back and kill Hitler, as much as you would like to. You can't because you don't really know what you're tinkering with. You may be tinkering with something so fundamental that you set off a series of ripples that end up in a historical tsunami.

Q: For a guy not attracted to the genre, you certainly seem to be pulled into it quite a bit.

A: I'm absolutely fascinated with making a movie that takes you some place you don't ordinarily get to go. I'm absolutely drawn to any film where you have a chance to create something that hasn't been before. I tend to try and pull something like that into the realm of the possible. If it's feasible to me it becomes tangible, if it becomes tangible it becomes relatable. If it becomes relatable, I think it becomes dramatically accessible.

Q: But TimeCop is your first genre effort that focuses on technology that isn't, as far as we know, feasible; the others all definitely had their bases in reality.

A: I guess I tried very hard to make it appear feasible.

Q: Does serving as both director and director of photography increase your potential to achieve your vision?

A: I don't really know. Basically, anyone who directs a movie sees the movie in their head. Whatever technique you have, whatever craft you have, serves the effort to accomplish in fact what you see in your head. Photography is the language I speak. It's the language I was brought up speaking. It's my training. To me it's the equivalent of growing up speaking Japanese and then going to work in Tokyo. You don't need an interpreter because you already speak the language. There's nothing more than that. In the arts there's no right or wrong, there's no answer. You see something and you do it. What you see may not be the most intriguing thing for an audience. There are lots of people who can see things far better than I can. The difference is, I get paid to put what I see on the screen.

Q: I'd like to get your views on some of your past genre efforts.

A: You're talking to the wrong person. You're talking to someone who can't bear to look at what he's done.

Q: You mean you can't sit back and watch 2010?

A: I can't look at it. It's too painful.

Q: Why?

A: I'm like a dermatologist. All I do is look at what's wrong. You're not talking to someone who's well-adjusted. You're talking to an extremely obsessive-compulsive neurotic person. I find that once I can no longer make something better, I can't bear to look at it. It isn't good enough because I'm not good enough. It's that simple. I remember reading an interview with George Lucas when *Star Wars* came out, and Lucas said he couldn't look at it, and I said, "Oh, cut the shit, George. How could you not want to look at *Star Wars*?" Then I made *Capricorn One* and it was the first time I'd made a hit movie, and I couldn't bear to look at it. I've never seen a movie I've made once I can no longer do anything to make it better. It's just too painful.

BACK FROM THE FUTURE: Peter Hyams' "time sled" hurls Jean-Claude Van Damme into the past (time traveling effects courtesy of Greg McMurry).

Q. But then you've recorded movies. One would think that you would look back and say, "God, I made a lot and I endeavored, by and large, enjoyed it."

A. Oh no. God, I look at it and say, "Damn, I should have done this," or "I should have done that." It's really quite simple. I look at me, and I look at the people whose work I admire, and I see the gulf between us—and it's so vast.

Q. How do you get up in the morning, and [illegible] work when you feel that way?

A. I think there's nothing in the world more satisfying than the quest to narrow that gulf. Every day you must rage against your limitations. You just don't accept the fact that God didn't make you as talented as you want to be. You try to overcome your lack of talent by working hard. You try each time to get better. In some respects, I think I'm kind of like Charlie Brown, who tries to kick that football every time Lucy promises she's not going to pull it away. I'm schmuck enough to believe it each time. That's how I'm able to get up in the morning. Lucy says she's going to hold it this time. And I am absolutely overcome by the process of making a film—it is the most frightening and the most wonderful thing in the world. I'm right now in the process and I believe Lucy's not going to pull it away.

Q. Yet when Lucy does come and you can't see it?

A. No, because she will have pulled it away and I'll fall right on my ass.

Q. Is that guilt you're referring to?

A. No. Those people keep on getting better, too. Have you seen *Schindler's List*? I told Steven Spielberg, "To have done *Jurassic Park* and *Schindler's List* in the same career is an accomplishment. To have done them in the same year is inhuman." When you are around people who are that gifted, it's exciting and wonderful and stimulating, but you sure realize how ungifted you are. But it's a very stimulating thing to do, to try and get better. It's like dope.

Q. [illegible] look at his own work or [illegible] like the proverbial kid in the candy store.

A. I can't begin to tell you what it's like. I'm so afraid of being caught. I keep waiting for the fun police to come and stop me. I believe we're the children who ran away to the circus, and they're paying us for it. It's the biggest privilege in the world to be involved in this. ◆

SPLASHING THROUGH THE TIMESTREAM

By Edward Gross

In Peter Hyams' future, the secret of time travel has been discovered. But while the government has, incredibly, taken a hands-off policy, others are recklessly bungee-jumping through the

Claude Van Damme) must put a stop to these time marauders, whose sinister actions threaten to provoke intergenerational chaos. The job, of course, offers Walker some

past.

"It's a cliche," notes screenwriter Mark

some emotional punch in there. Mike Richardson [Dark Horse Comics publisher

figure who's changing the past so he can become president.' Obviously, that's the

but without the element of the wife it's just

tery that has haunted him for years."

With the exception of Max Walker and the particular means of time travel, Dark

in common with the feature film.

"In terms of the comic," says Verheiden,

the made-for-video *Darkman 2*. "*TimeCop*

TimeCop Walker (Van Damme) tracks down his past.

Max Walker investigating different things in

tory based on Mike's concept for a movie

didn't want to burn that off in a comic book

comic, says Verheiden, was just the

of *TimeCop*. The potential of the idea and character really took off when Largo Entertainment purchased the rights

feature. Sam Raimi, one of the producers

Damme, who felt it represented the new direction he wanted his career to take

in the script to make it fit the actor

"He is an action hero," says Verheiden. so of course you want to fashion it to com-

ction stuff. The script actually didn't

it didn't change at all. But when Jean-Claude came in we added a few more action

In most people, the scenarist finds the notion of time travel an intriguing one. "Who hasn't wished to go back and fix something you've always wanted to fix?" he

to the future to see how something you're planning on doing is going to turn out

base human yearning."

For Verheiden, the movie version of

ction/adventures don't a happy ending.

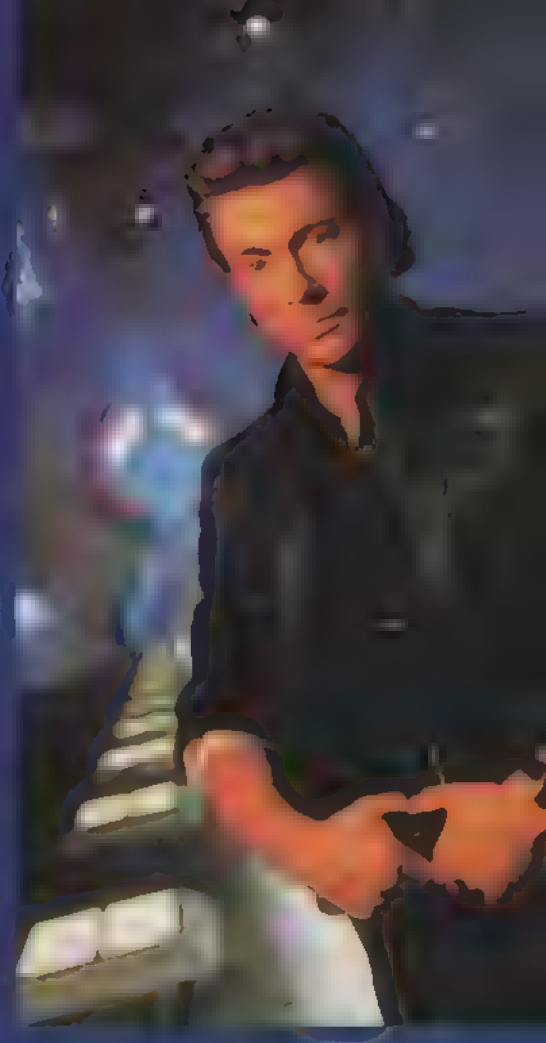
"I love the fact that Walker takes care of that political figure, Senator McComb, in such a way that he never existed," he smiles

thing—they never died, nothing bad ever

ate his orders. For me, personally, I'm so tired of movies that end with a hero stand-

won!

"What kind of victory is that?" exclaims with a laugh. "I'd go to six funerals and then blow my brains out."



cold, which makes it

lot of salt and hot

—Jean-Claude Van Damme

THE FINAL FRONTIER

CINESCAPE Previews the First Movie Voyage of *The Next Generation*

By Edward Gross

In little more than two months, the 23rd and 24th centuries will sweep together, bridging a hundred-year chasm for Capts. James T. Kirk and Jean Luc Picard. William Shatner and Patrick Stewart unite for the seventh *Star Trek* feature in the roles that have transformed Gene Roddenberry's fantasies from a short-lived '60s TV show to the international movie event of 1994.

...ally about the ... toward the other ... David Carson, the ... of *Star Trek Generations*. "That ... make the movie fun, that's what will ... people to go see it."

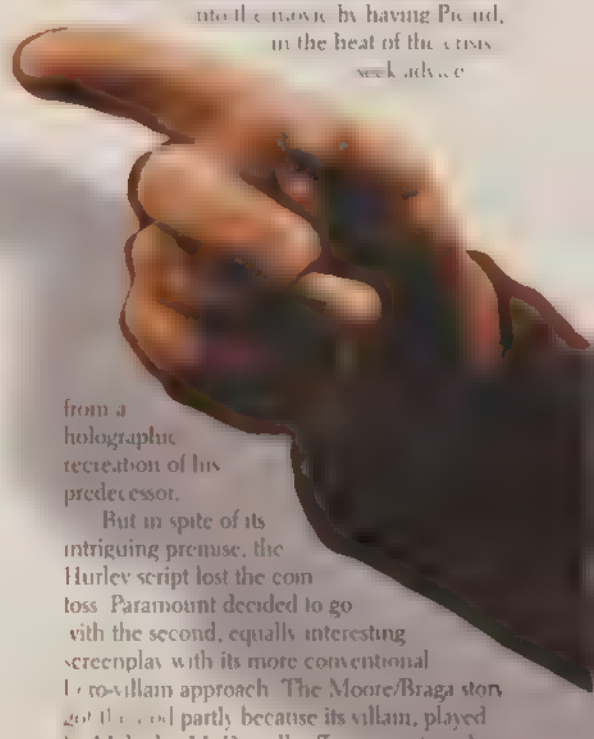
... connected episodes of both *Star Trek: The Next Generation* and *Star Trek: Deep Space Nine*, ... the producers have been ... together three ... Picard meet Kirk, ... crew of Voyager ... have traveled ... Voyager ... Even ... Deep Space Nine ... special places ... Ten-Forward ... TV show. And I ... of the responsibility of having Kirk ... Picard together. It's very tantalizing to ... interesting."

With the ... *Star Trek*'s quarter-century ... of success sparking ... *Star Trek: The Next Generation* ... to the theaters. ... the original ... the decade to jump onto the big ... *Next Generation* is leaping ... six months after its final first-run episode.

With the popularity of *Star Trek: The Next Generation* reaching a frenzy, Paramount Pictures decided that this was the best time to ... the series and launch a ... Executive producer Rick Ber... assigning the ... of "Great Bird of the Galaxy" ... Roddenberry's ... conceptual two-screen ... to project the first ... series executive producer ... Moore ... and the ... by producers Ron Moore ... Brannon Braga.

... starts ... in space ... which ... to destroy the universe. Hurley brings Kirk into the movie by having Picard, in the heat of the crisis ... seek advice ... from a holographic recreation of his predecessor.

But in spite of its intriguing premise, the Hurley script lost the coin toss. Paramount decided to go with the second, equally interesting screenplay with its more conventional ... villain approach. The Moore/Braga story got the ... partly because its villain, played ... Malcolm McDowell, offers a sinister adver-



sary the audience can hate and partly because it doesn't restrict Kirk to a holodeck. Through an "energy ribbon" that creates a cosmic dream world, Kirk is able to join Picard to fight the villain. Initially, Moore and Braga's story brought together almost the entire original and *TNG* casts, but in later versions the original cast was cut back to the "Big Three"—Kirk, Spock and McCoy. But this plan also fell apart when both DeForest Kelley and Leonard Nimoy declined to be involved, the former because he felt he had said goodbye in the last film, *The Undiscovered Country*, and the latter because he felt Spock's part wasn't meaningful.

For months, various publications have taken advantage of the widespread interest in the movie to circulate rumors about the plot. According to one of the supermarket tabloids, for example, the movie focuses on a 24th-century enemy of the Federation coming across a vessel that contains Kirk's body in suspended animation. Kirk is revived and convinced that the Enterprise-D has become a threat to both the Federation and the universe. So Kirk, determined to "save" the Federation, initiates a battle with Picard. Ultimately, says the tabloid, Kirk learns the truth and sacrifices himself to save the Enterprise.

Though interesting, this tabloid scenario—like almost all of the *Generations* rumors—won't be found on movie screens in November. The idea that won over Paramount execs—the dream world called the Nexus—negates any need for Kirk to stuff himself into either suspended animation or a holodeck. And in the first few scenes of the movie not just Shatner but other classic cast members James Doohan (Scotty) and Walter Koenig (Chekov) appear before Kirk is sucked out of the Enterprise-B and into the cosmic energy ribbon, where he meets Picard.

Not surprisingly, Shatner dominates the early scenes of the movie as Kirk grapples with a growing awareness of his own mortality and the related feeling that he only feels truly "alive" when he's commanding a starship. These scenes represent the first time that David Carson has had the opportunity to work with Shatner, and he found himself amazed at the actor's commitment to the character and the character's place in our pop-culture lexicon.

"He absolutely gets into shape for it, physically and mentally," Carson says. "He slims down to get ready for the role, he puts on that uniform and he is Captain Kirk."

Carson wasn't the only one impressed with Shatner; indeed, some of the actors playing Enterprise-B crew members were overwhelmed by his presence.

"All of [the supporting players] are very good, very professional actors," says Carson. "I spent some intensive auditions with them to get the right mix. And yet on the first day some of [their performances] were quite a bit under where they had been in the auditions. With one in particular, I began to wonder if I had made a mistake, so I called him and said, 'Look, do you have a problem? Are you okay?' He said, 'I'm sorry about today. It was just the situation.' I asked, 'Situation? What are you talking about?' And he said, 'You're English, so you probably don't understand what it means to a 29-year-old American actor to be on the bridge of the Enterprise with Captain Kirk. It is a mind-blowing experience.' Even though I'm an actor in a scene, I'm also on a legendary ship with a legendary captain. It's extraordinary. We all felt it.' It really is amazing. They're all 29- to mid-30s, very experienced actors and not ones who normally feel that kind of stage fright." Carson adds, with relief, that Shatner proved to be very open and professional, which helped the young actors quickly find their space legs.

Such opening-day jitters helped Carson recognize Kirk's role as a symbol of both pr[illegible] and the future for millions of people. "I think you have to take great care of the legend and treat it with respect and deference. I think in something like *Star Trek* you can't ignore its roots. You have to assimilate its history and then take it further, improving it by doing it better than it's been done before."

In the past seven years, it has largely fallen to the Enterprise-D to take *Star Trek* further than originally conceived on the 1960s show. Yet in *Generations* Kirk catches up without even breaking a sweat. The early scenes with Kirk in the 23rd century shift easily into the next century with Jean Luc Picard stepping onto the holodeck for a ceremony commemorating the promotion of one of the series regulars. While there, Picard receives a devastating personal communique. But he doesn't have time to respond to it because the ceremony is interrupted by a

The *Star Trek VII* script that won't make it to the big screen

In its seventh season, the popularity of *Star Trek: The Next Generation* was at the galaxy's biggest cash register, Paramount Pictures decided that this was the ideal time to end the series and launch a TNG film franchise. With the ducer Rick Berman commissioned two screenplays for the project, the first by Moore and Brannon Braga.

Maurice Hurley's screenplay, though praised by Berman, won't make it to the big screen in November. The intriguing storyline uses a fold in space as the basis for conflict. Through this fold, aliens their efforts to return to their own realm threaten to destroy the universe they're of a parent seeing his young child in a dangerous situation across a crowded schoolyard.

As the parent, you immediately rush caused a lot of mayhem. You could have killed one of the other children, but it wouldn't have really mattered until your personal crisis had been averted and you God, what did I do?' That's the sto are the parent in that situation."

were impressed with Hurley' finally decided to pass on it. Though Berman has indicated that the script— which features Picard seeking advice the possibility. "Everything has the writer says.

—*Edward Gross*

distress signal from the Amargosa Solar Observatory. Responding, the starship's crew learns that it's too late—someone has massacred the station's inhabitants. The lone exception is Dr. Tolian Soran, who will soon make Picard, Kirk and the Federation regret his survival. Soran, obsessed with immortality, seeks a way into the Nexus.

Malcolm McDowell, one of the most versatile evildoers on celluloid, plays the creepily enigmatic Soran, who's willing to destroy anyone or anything to achieve his goal. The actor's long career includes major roles in Stanley Kubrick's classic dystopic vision *A Clockwork Orange*, John Badham's *Blue Thunder*; the repellent, Bob Guccione-produced *Caligula*, and Nicholas Meyer's *Time After Time*, in which he portrays H.G. Wells pursuing Jack the Ripper from the 19th century into the present.

Carson considers McDowell the key to the movie. He believes that if the villain isn't satisfactorily frightening and powerful in a *Star Trek* vehicle, the story quickly flattens out. "I think McDowell's wonderful—we were very lucky to get him," he says. "Like all the *Star Trek* villains, he has to go up against everybody, so he carries half the movie. He sits at the same level of Picard and Kirk, and he does very well. Malcolm McDowell is especially equipped to be a *Star Trek* villain because he is such an incredibly talented performer, an instinctive actor who can also handle words, which people in *Star Trek* need to be able to do."

One of the characters who appears in both time periods is TNG's Ten-Forward philosopher Guinan, who we learn was rescued from the Nexus in the 23rd century. We also discover that her mystical sixth-sense is somehow derived from her stay in the "energy ribbon." Though she has refused to let her name appear in Paramount's publicity for the movie, Whoopi Goldberg reprises her role from the TV series.

Initially, Paramount considered hiring a "big-time" director to helm this voyage but, finally, this plan was abandoned. The point had apparently been driven home by *Star Trek: The Motion Picture*, which was directed by the highly esteemed Robert Wise. True, he was an Academy Award winner whose credits included *The Day the Earth Stood Still*, *West Side Story*, *The Sound of Music* and *The Andromeda Strain*, but he had virtually no knowledge of *Star Trek*. Thus, he brought forth *his* personal vision of the screenplay without integrating the "history" of *Star Trek* that was established during the original series.

For *Star Trek: Generations*, Rick Berman looked to his own circle. Carson, the final choice, had helmed some of the best episodes of *The Next Generation*—including "Yesterday's Enterprise"—and the grandly successful $12 million premiere of *Deep Space Nine*, which may have helped Paramount executives feel comfortable with him.

"I think everybody at Paramount was pleased with the pilot of *Deep Space Nine*," Carson says. "When it was decided that Rick was going to produce the movie, I think everybody thought it would be a good idea if I directed it, keeping up the partnership with him as it were."

Since this is his first feature, Carson has prepared himself for skeptics. Indeed, it seems that every time a director makes the jump from TV to a major feature film, the industry ripples with rumors of an imminent disaster. Yet such rumors haven't stuck to *Generations*, probably

Picard (Patrick Stewart) faces a personal crisis in a scene from *Star Trek: Generations*

Director David Carson

because of both Carson's professionalism and his refusal to be intimidated by the transition.

"Frankly, I don't think there's a lot of difference," Carson says. "There's all this big noise about how amazing it is—the difference between movies and TV. But I think that it's a lot of nonsense. Everyone who's been involved in the [*Next Generation*] has been doing it for seven years. How stupid it would be to say, 'Oh, this is a movie, let's get all movie people in here.' Of course, you need to make modifications to some small things that will delight everybody, but I just think it's a waste of time, money and everything else to make changes for no reason."

Nonetheless, Carson's modifications won't be nickel-and-dime stuff. He views *Star Trek Generations* as an opportunity to achieve both a technical and a dramatic vision that were impossible within the limited budget of the series. He even wants to push *Generations* beyond the scope of its *Star Trek* feature predecessors.

"Some of the films stayed inside too much," he says. "It's very difficult to get a good idea of scale if you spend all the time inside and the only time you go outside are for shots of models and things in space. I think that you can contrast the tightness of the inside of the ship by various techniques. There are many things you can encounter in space that will give you a completely different feeling, like rust-bucket ships or brand new ships. For example, a Klingon ship is always very claustrophobic and tight and dimly lit, as opposed to the Enterprise. Then if you go outside, you can use the great sweeps of scenery and things like that, which I think gives you more of a big picture feel to it and a greater contrast."

You need to give a movie more visual shape than a TV show—and you don't have to worry about where the [commercial] breaks come, which isn't easy to do," says Carson. "And if you're used to writing episodic television all the time, you need to learn to invest your movie characters with more depth. You have to write more cleverly and solidly because you can't rely on their TV personalities carrying them through the plot."

As he moved through production, Carson was careful that no one from the series rested on the laurels of that show, taking a nonchalant attitude that any *Star Trek* movie will appeal to the legion of loyal Trekkers. Carson wants to appeal both to long-time fans and the general moviegoing audience. So far, the only *Star Trek* feature to significantly reach beyond the core enthusiasts is the fourth entry in the series, *The Voyage Home* (1986).

Speaking about himself, Carson says: "You have to try to satisfy the larger audience. You can't just hide behind the fact that it's something the fans will like; you can't take the attitude that it's just too bad for those who haven't been watching the TV show. You have to make it accessible for everyone and acceptable for all of them—then your film will do better than usual. I hope it's a great, entertaining movie which *Star Trek* fans and the general public will enjoy and get a big kick out of; I hope we manage to judge it right. I hope everyone sees that it's got humor and drama and action, that it has as wide a scope as we can give it so people will sit there, be excited and entertained, and not feel as though

they're watching some kind of private joke, which is always a danger."

As he wades through the seemingly endless details of post-production (with George Lucas' Industrial Light and Magic handling special effects), the director points out that *Star Trek: Generations* was an immensely complicated film that had to be shot in only 50 days, which he says is a tighter schedule than most big-budget science-fiction productions.

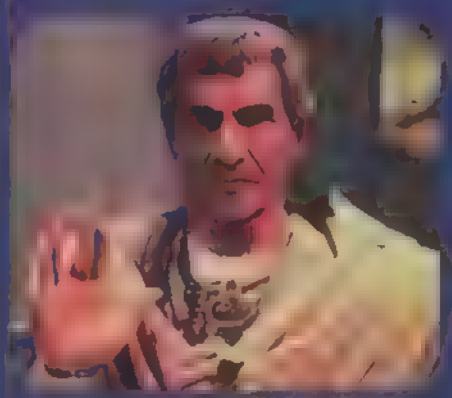
"I think it was only because of the skill of the people involved—all the people who worked on the crew—that we got through it. And all of the actors, who performed beyond the best that they did in TV. Fortunately, we didn't have to spend a lot of time talking about character. When we came to scenes with Whoopi and Patrick, for example, we found that we were able to deal with them relatively simply because we all knew each other."

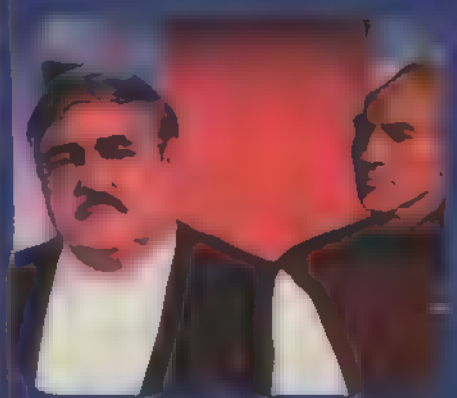
Carson readily understands that a feature can magnify unimpressive sequences where TV can minimize them. In television, he admits, "the director has less responsibility than he does for a movie. In a feature film, one is not hiding inside a series environment. Patrick, the rest of the cast and the director become very vulnerable, whereas with a television episode you're basically working for the producers and the studio, and the episode is just a part of the series as a whole. If you're doing a movie, the director and the stars are going to get everything thrown at them if it doesn't work right."

And Carson understands that his responsibility even stretches beyond the fans to include Paramount, which has invested more than $30 million in the picture (not including marketing costs). Yet in spite of the pressure to produce a quality, commercial product, he doesn't find the endeavor daunting. "In a funny way, it isn't," he says. "When I was a theater director, I always said if you're any good at your job you ought to be able to take a budget of $500 or a budget of $50 million and do a good job with both. Neither one should faze you. You should simply embrace the limitations of the one and not go crazy with the excesses of the other, and try to just hold on to your creative spark, whatever that is, and be true to it.

"It is very exciting to be doing something on such a large scale for the huge screen, which you know so many people are going to see because of what it is," he adds. "At the same time, it has all the same logistical problems and all the other things that have to be solved that are very similar to any other artistic endeavor that involves words, actors and cameras. So I've never found a great difference between the tiny budget of the theater and the larger budget of TV and the enormous budget of the movies. To me, it all comes down to the same thing: how you cut the coat out of the cloth that you're given." ◆

GENERATION TO GENERATION





The main selling point of *Star Trek: Generations* is clearly the historic meeting between Capts. James T. Kirk and Jean Luc Picard. Although some may have [illegible] this is far from the first crossover [illegible] the generations.

In the inaugural episode of *Star Trek: The Next Generation* ("Encounter at Farpoint"), DeForest Kelley played a cameo scene as Dr. Leonard "Bones" McCoy alongside Brent Spiner's Data, reflecting [illegible] ships: the Enterprise.

So uncomfortable were the producers with using the original series as a crutch, they refused to do another crossover until third season's "Sarek," in which Mark Lenard reprised his role as Spock's father from the original series. In the episode, the ambassador is nearing the end of his career due to a debilitating Vulcan disease that floods the victim with uncontrollable [illegible] tion. Picard volunteers to mind-meld with Sarek to give him the time to successfully negotiate one last diplomatic conference.

Dramatic threads of this episode (including Sarek's death) were picked up in [illegible] brought Leonard Nimoy's Spock to *The Next Generation*. In part one, the [illegible] to the Romulans. As a result, Picard and Data—surgically altered to look like Romulans—are sent to Romulus to ascertain his true motives. Once there (in part [illegible] on a secret mission to reunite the Romulans with their Vulcan brethren. Ultimately, they learn that they are merely the pawns of a Romulan commander, Sela (Denise Crosby).

A year later, James Doohan reprised his role of Montgomery "Scotty" Scott in season six's "Relics." In the episode, the Enterprise discovers Scotty suspended in a transporter beam aboard a crashed Federation vessel, rescuing him from a 75-year nothingness. Although Scotty—who hasn't aged during his transporter coma—is at first confused and exasperated in the 24th century, he ultimately helps save the Enterprise once more, this time from destruction inside a space anomaly.

Although *Star Trek: Deep Space Nine* recently crossed the generations by bringing back a trio of Klingons from the original series in "Blood Oath," it seems likely that the bringing together of Kirk and Picard will be the last such reunion with the classic cast.

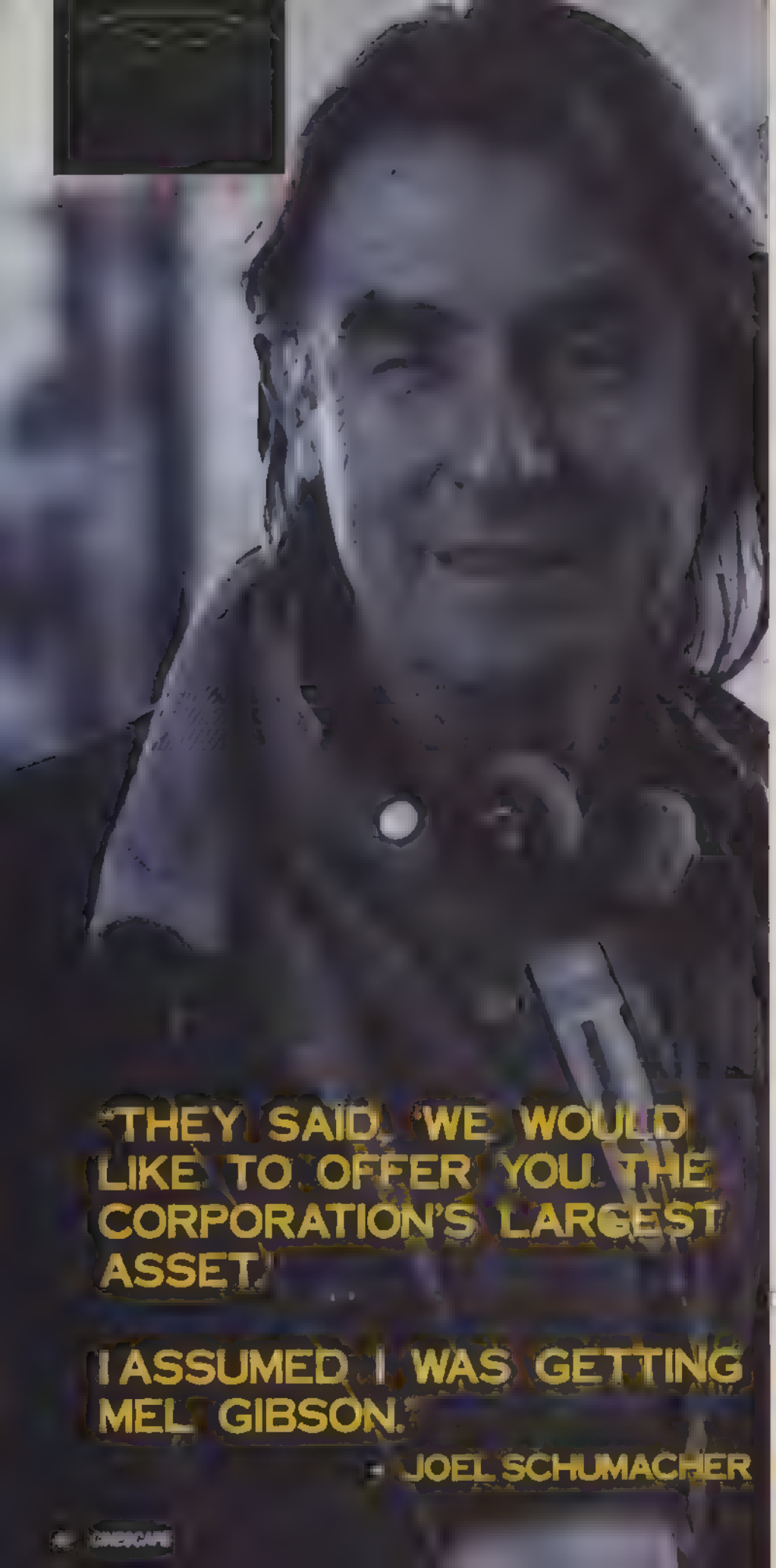
—*Edward Gross*

NOT IN MY!
BACKYARD!
UP
STRIKE
THIS TIME YOU HAVE HOME FIELD ADVANTAGE

JOEL SCHUMACHER'S NEXT CLIENT...

THE DIRECTOR OF THIS SUMMER'S *THE CLIENT* AND NEXT SUMMER'S *BATMAN FOREVER*, JOEL SCHUMACHER DISCLOSES HOW HE'LL MAKE THE THIRD BAT-MOVIE THE BEST EVER.

By Steve Harris



Just a few months ago, figuring out who would be in *Batman Forever*, the third installment of the Dark Knight film saga, had become even more difficult than determining what the unmade movie would be about. While the casting of the villains remained ripe for speculation, fans felt that they could at least count on Michael Keaton to reprise the title role from Tim Burton's *Batman* and *Batman Returns*. After all, Keaton could expect an up-front paycheck of no less than the $15 million he received for *Returns*. In addition, he could plan on millions more when back-end fees were finally tallied. Expected total take? Close to $35 million.

But before that staggering deal could be signed, relations reportedly began to unravel between the director of the third film, Joel Schumacher, and Keaton. According to the industry trade paper *Variety*, Keaton reached the conclusion that Schumacher planned to have Batman play second fiddle to the multi-dimensional villains that, perhaps inadvertently, had become the real stars of the film franchise. Unmoved by Keaton's concerns, Warner Bros. and Schumacher launched Keaton from the negotiating table and signed Val Kilmer as a replacement.

Kilmer—coming off rave reviews from last year's *Tombstone*—may end up providing the big-screen series with a younger (and consequently more sturdy) lead performer at a fraction of Keaton's salary. Nevertheless, it was a daring move. Despite initial problems casting all of the leading roles (see box on opposite page), Warner has slowly filled the bill for the first mega-picture of 1995.

Though a newcomer to the Batman movies, Schumacher has shown that he is the driving force behind all of the changes. If early casting decisions are any indication, Schumacher has a firm grasp on the production and has demonstrated that he can and will make the tough calls.

An industry veteran, Schumacher has worked his way up from low-budget fare (*The Incredible Shrinking Woman*) and brat pack flicks (*St. Elmo's Fire* and *Flatliners*) to reach the big time with his most recent theatrical release, *The Client*. It was during the shooting of *The Client* that the director first became involved with the *Batman Forever* project.

"We were shooting *The Client* last summer in Memphis and New Orleans and Warner Bros. called me up and said, 'Warner Bros. execs) Bob Daly and Terry Semel want ed to have a meeting with me,'" Schumacher says. "I said, 'Well, great, I'll be finished in a couple of months.' They said, 'No, we're sending the plane.'"

Curious about this mystery project

Warner hadn't offered any details on the phone—Schumacher agreed to meet with the studio's executives on location.

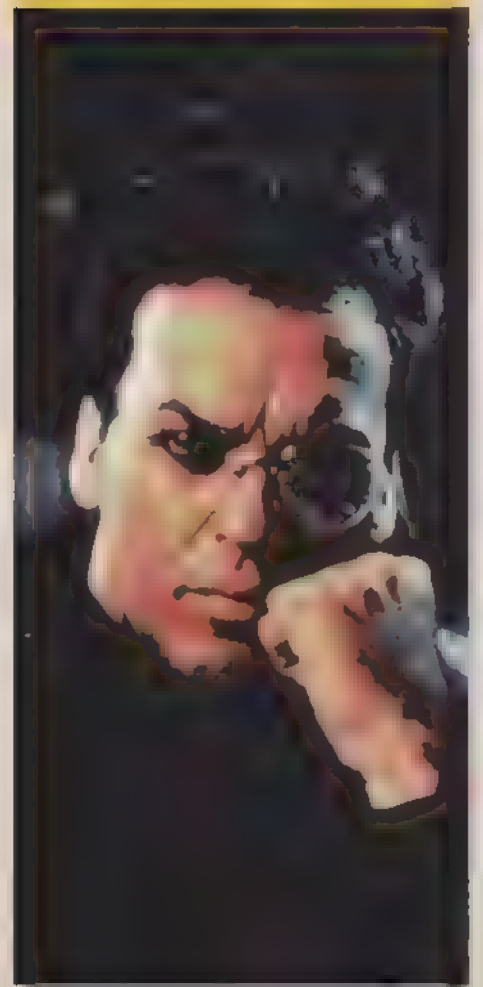
"At this breakfast they said, 'We would like to offer you the corporation's largest asset,' and I assumed I was getting Mel Gibson or something. I thought they were kidding when they said the corporation's largest asset [was Batman]," Schumacher says. "But here we are."

From this somewhat unusual conversation, the process moved forward for what will certainly be one of next summer's most explosive blockbusters. Fleshing out story concepts and pivotal characters is still under way and will likely continue until production begins around September 21. Nevertheless, at a recent Warner Bros. function Schumacher began to expand on his vision of *Batman Forever*.

While the press has focused on the new Batman and the casting of the villains, Schumacher says that one of his greatest enthusiasms is the addition of Batman's long-time comics sidekick, Robin, who didn't appear in the first two movies.

BAT BLUES:

Keaton dropped the money and ran.



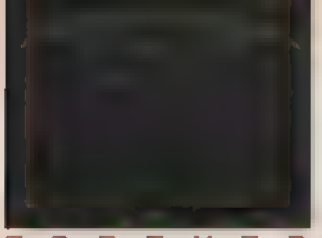
NEW FACES IN GOTHAM CITY

BATMAN: Val Kilmer. **PREVIOUSLY SEEN:** Fighting with Tom Cruise in *Top Gun;* winning the West in *Tombstone*. **EARLY FAVORITE:** Michael Keaton. **WHY KEATON DROPPED OUT:** Rumors range from friction between Keaton and director Schumacher to a desire for more control, to a dispute over back-end compensation. **KILMER ON THE PART:** In *Entertainment Weekly* he said, "I don't think that this is really what I want to do, but it pays a lot of money." **CINESCAPE RATING:** ★★★

DR. CHASE MERIDIAN: Nicole Kidman. **PREVIOUSLY SEEN:** Marrying Tom Cruise; going to court against Alec Baldwin for *Malice*. **EARLY FAVORITES:** Robin Wright, Rene Russo, Sandra Bullock. **WHY THEY DROPPED OUT:** Wright, last off her fantastic trip through time in *Forrest Gump*, has passed on several projects in addition to *Batman Forever*; she's starring in *Unlawful Entry*, a sci-fi flick about a deadly virus; and Bullock, wanting to carry her own picture, opted for *While You Were Sleeping*. **CINESCAPE RATING:** ★

THE RIDDLER: Jim Carrey. **PREVIOUSLY SEEN:** Going insane in *Ace Ventura;* going insane courtesy of ILM effects in *The MASK*. **EARLY FAVORITE:** Robin Williams. **WHY HE DROPPED OUT:** It's still unclear, but many speculate that he wanted the character to be closer to the TV version of The Riddler. **SAYS CARREY OF THE PART:** "There are basically three stages to this character and I don't want to reveal what they are." **CINESCAPE RATING:** ★★★ 1/2

TWO-FACE: Tommy Lee Jones. **PREVIOUSLY SEEN:** After *The Fugitive*, he's been in just about everything. **EARLY FAVORITE:** Billy Dee Williams. **WHY HE DROPPED OUT:** There's little to indicate he was seriously considered—but he did play the role in the first movie. **SAYS JONES OF THE PART:** Jones has said that he will take a role if it meets three criteria: it must be well written, it must make good business sense, and it must take him to a pleasant location. **CINESCAPE RATING:** ★★★★



F O R E V E R

"We'll have Chris O'Donnell, who was so incredible opposite Al Pacino in *Scent of a Woman*, playing Robin," he says. "This will give us an opportunity for more action sequences because he not only becomes part of the Batman crime-fighting team, but he brings to it a martial arts and acrobatic skill."

It seems clear that Batman will need all of Robin's kicks and flips. Because even though the villains of the previous Batman films have been remarkably popular, Schumacher thinks he can outdo his predecessor. Not only does *Batman Forever* boast two of the Dark Knight's most charismatic comic book villains, it also has two of Hollywood's hottest actors filling their shoes.

"The characters of the Riddler and Harvey Two-Face are two of DC Comics' most popular villains," says Schumacher. "If you're not familiar with Harvey Two-Face, he was once the district attorney of Gotham City before having acid thrown in his face by the Mafia. Half of him is kind of perfect and relatively sane, while the other half is kind of Phantom of the Operaish and insane."

Tommy Lee Jones of *The Fugitive* and Schumacher's *The Client* has signed to play the villain.

Joining Harvey to challenge the new Batman is the Riddler, to be played by Jim Carrey (*Ace Ventura, The Mask*). "The Riddler will, of course, bring a lot of humor to the movie; he sets up a series of mind games that involve both Bruce Wayne and Batman," continues Schumacher. "The Riddler and Harvey Two-Face set out together to destroy Batman. One has a life-long vendetta against Bruce Wayne, the other against Batman ... they don't realize it's the same person."

Carrey, coming off his bravura performance in *The Mask*, recognizes the opportunity a *Batman Forever* villain offers. "I know what it means to my career," Carrey says in a recent CINESCAPE interview. "It means if I do a good job, big doors will open for me. The *Batman* movies[,] are drawing the best actors around to do these characters, they love them. Working with people like Tommy Lee Jones ... is a great, great thing for me. It really is a dream come true."

With *The Mask* and now *Batman Forever*, Carrey feels he has found his niche. "I don't want to be James Dean or anything like that," he says. "I don't want to be 'The Brooding Guy.' But I want to do real stories that mean something. And I've always believed in Jimmy Stewart-type characters who can make you laugh, but also make you cry. The most wrenching emotional characters for me are the ones who may be down but they're trying to be up."

With Kilmer, Jones and Carrey signed and delivered, the only missing piece was Batman's obligatory love interest. Finally, at the beginning of August, Warner Bros. nabbed Nicole Kidman. According to Schumacher, *Batman Forever* will introduce "a young woman ... a criminologist—who is new to Gotham City." This character, Dr. Chase Meridan, will play an integral role in solving the Riddler's diabolical schemes, leading Batman to a grand, effects-laden finale.

"It all ends in this big showdown on an island off Gotham City, which will be the Riddler's headquarters," the director says. "There's an underwater battle, a high-tech electronics battle." Helming the fantastic visual effects expected in a Batman movie is Academy Award-winner John Dykstra, who handled the effects for *Star Wars*.

While he understands that following the stylistically eccentric Tim Burton will be tough, Schumacher takes his task in stride. "You know, you can't reinvent the wheel because whoever invented the wheel did a great job," the director says. "But you can make a better, more exciting, more fun wheel—and that's really what we're trying to do. We're trying to open up the movie so that it will still be the Batman that people will know and love, but perhaps more and more of the family can really enjoy it."

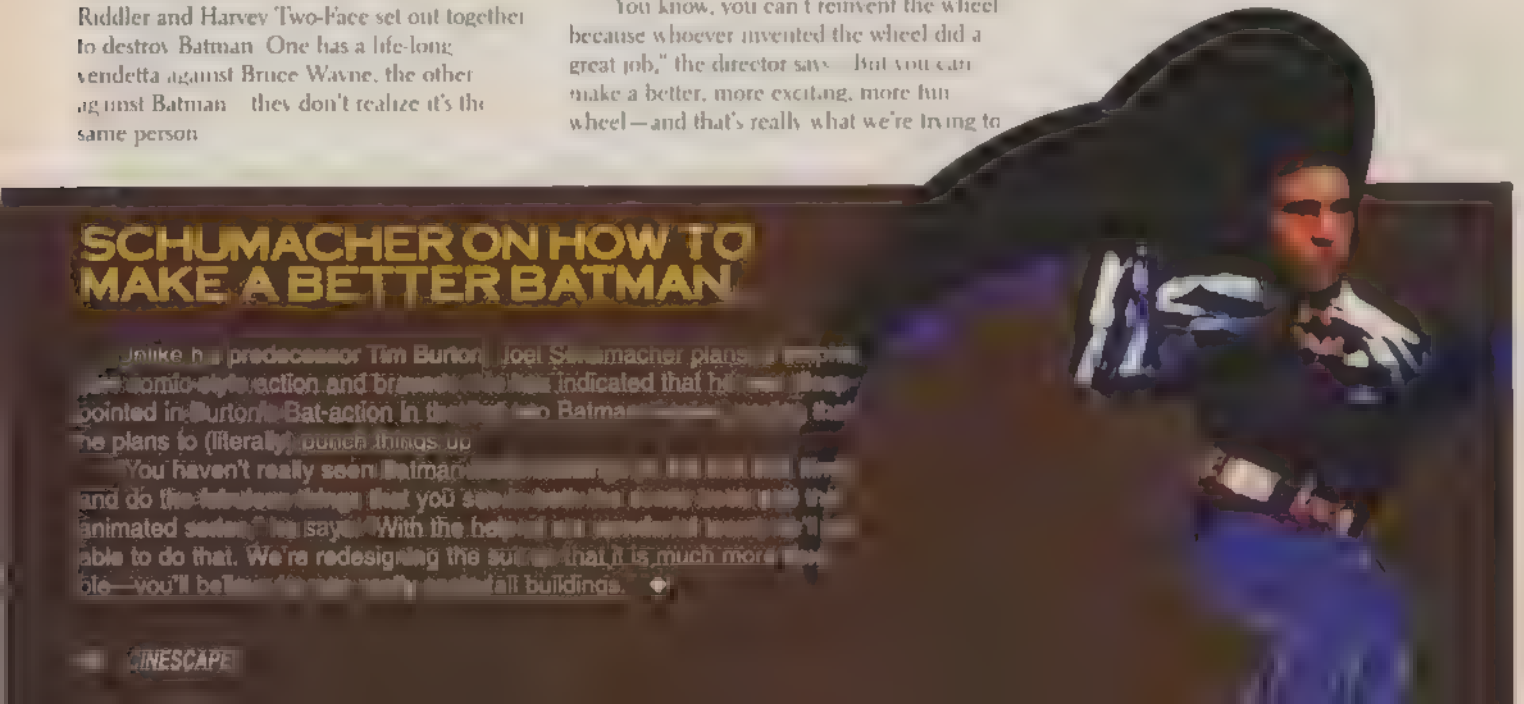
A lofty goal, to be sure. But with a formidably talented team committed to *Batman Forever*, it is a goal that Joel Schumacher is confident he can reach. ◆

UP AND AWAY: According to Schumacher, the new Batman will scale buildings, too.

SCHUMACHER ON HOW TO MAKE A BETTER BATMAN

Unlike his predecessor Tim Burton, Joel Schumacher plans a comic-style action and [illegible] indicated that he [illegible] pointed in Burton's Bat-action in the [illegible] Batman [illegible] the plans to (literally) punch things up.

"You haven't really seen Batman [illegible] and do the [illegible] things that you see [illegible] animated series," he says. "With the help of [illegible] able to do that. We're redesigning the suit [illegible] that it is much more flexible—you'll be [illegible] all buildings. ◆



GIVING BATMAN A WHOLE NEW LOOK

Batman Forever will show off a look that is significantly different than the first two films, according to a Warner Bros. insider. Many of the sets, as well as Batman's darkly futuristic bio-mechanical appearance, reminiscent of H.R. Giger's creations for the *Alien* trilogy.

As of late August, sets were under construction in New York, Los Angeles and Long Beach, Calif., to create Joel Schumacher's strange and foreboding Gotham City. Some of the elaborate and bizarre structures that will redefine the Dark Knight's home include the Hippodrome, where a mysterious circus accident orphans a young Dick Grayson; Lady Gotham, a [illegible] civic monument that bears a striking resemblance to the Statue of Liberty; a network of deserted subway tunnels running through the bowels of Gotham; the dank Arkham Asylum, home to the city's most criminally insane; and Claw Island off the coast of Gotham, where the Riddler builds his lair.

Fans will also be treated to another first for the Batman films: panoramic shots of Gotham City. In Tim Burton's Batman films, audiences got only fractured glimpses of Gotham's buildings because most of the scenes were shot on soundstages on the Warner lot. The studio exec explained that by pulling back camera angles to show entire stylized buildings from authentic cityscapes, Batman will be able to interact

[redacted]

with his environment much more effectively than in the previous two movies. Dynamic skylines and super-tall buildings will translate into exciting rooftop action sequences, which are expected to dominate much of *Batman Forever*.

According to our source, Schumacher is creating a style and a look for Gotham City that recalls the exhausted future of Ridley Scott's *Blade Runner*.

Batman Forever will also unveil new designs for the Batmobile and the Batwing, as well as introducing the Batboat. All will take on the Giegeresque bio-mechanical appearance.

Utility belts and Bat-gadgets will also have a more significant role in *Batman Forever* than they did in the first two films, with the Caped Crusader and Boy Wonder sporting redesigned Batarangs and Batcuffs—as well as portable versions of the Bat-laser, Bat-gas dispenser and Bat-electric saw.

Alfred, played once again by Michael Gough, will have a larger role in this film than he did in the two previous. Reported

[redacted]

In the Bond movies you'll get some idea as to the kind of contributions that Alfred will make to Batman and Robin."

With a slew of new faces at the helm, an overhauled Gotham City and new designs for Batman's arsenal, *Batman Forever* will undoubtedly have a style entirely its own. While some fans will miss Tim Burton's uniquely macabre sensibilities, all are anxious to get a glimpse of the film's new production design and Joel Schumacher's vision for the Batman mythos.

GODZILLA H

Die-hard monster mavens who've been anxiously scanning the big-screen horizon for the familiar, razor-backed profile of their favorite cold-blooded beast can finally [illegible] TriStar Pictures—after more than two years of on-and-off development—has signed fast-track *Speed* helmer Jan DeBont to an [illegible] $4-million-plus directing deal for a new feature version of *Godzilla*. With preproduction already under way, the rampaging reptile's long-awaited arrival on American soil should occur sometime in 1995.

After a number of false starts, including reports that Tim Burton would direct, the project was finally moved to the front burner in July. "It's like a child's dream," the Dutch-born DeBont told *The Hollywood Reporter*. When the script roared its head in his office this year, the director quickly detached himself from *Overkill*—a violent thriller in the works at Ridley Scott's production company—to tackle the lizard. "[The screenplay] was so fantastic, really, I think this is going to be such an event."

The same thoughts are crashing through TriStar like Godzilla on a lunch break. The studio is hot for a new franchise now that its *Look Who's Talking* series has succumbed to laryngitis. TriStar is so high on the concept that it's reportedly weighing a budget in excess of $50 million to bring the Japanese creature to vivid life.

Producer Steve Friedl, who came up with the idea after seeing a *Charles Barkley vs. Godzilla* sport-shoe commercial, negotiated American

IT'S HOME!

Toho and TriStar Team-Up To Bring the Big Guy To America With a Big Budget For Summer '95

By Dean Lamanna

rights to the creature from Toho Company Ltd. with co-producer Wood. "I'm thankful that Toho entrusted us with their most precious commodity," Fried said in July. "I confident they will be pleased." Toho—which has made 20 Godzilla features since the original, *Gojira*, appeared in 1954—will distribute the TriStar film in Japan.

Despite his penchant for action, DeBont says he was enticed by the "incredible human element" of the screenplay, which was penned by *Aladdin* scripters Terry Rossio and Ted Elliott. The story is set somewhere in the United States, which becomes a battleground when Godzilla is spurred to action by an alien force.

Godzilla has not roared his head American screens since the abysmal *Godzilla 1985*, which closed quickly under the thunderous weight of negative reviews. Many long-time fans of the series were disappointed with the monster's "comeback" film.

Since then, however, Toho has turned to crank out quick pics for Japanese audiences, ranging from *Godzilla vs. Biollante* (1989) to *Godzilla vs. Mothra* (1992). The result has been a modernization of the Godzilla myth, with improved special effects and subtle changes in the cosmetic make-up of the creature itself.

Part of Godzilla's popularity stretches into a third generation of enthusiasts, Toho has found new ways to keep a good thing going. These recent films have even explored the origins of the 400-foot behemoth, tracing his roots to a timeless Japanese island still populated by dinosaurs and irradiated by nuclear fallout from the Allied bomb dropped on Hiroshima.

While there's no indication yet that Godzilla will receive a substantial makeover for the '90s, it's rumored that the film may eschew the classic rubber suit in favor of the latest computer animation techniques. Whatever form the monster takes, DeBont is stoked for the assignment.

"This is something I can put my heart into," said DeBont, who grew up watching Godzilla flicks. "It's like Jurassic Park but on a bigger scale."

FROM TOKYO WITH LOVE: Toho Studios continues to produce Godzilla sequels, such as the upcoming *Godzilla vs. Space Godzilla*, without U.S. distribution.

UNSUNG CELLULOID:

10

FUN GUILTY PLEASURES

THAT NOBODY

TALKS ABOUT

W

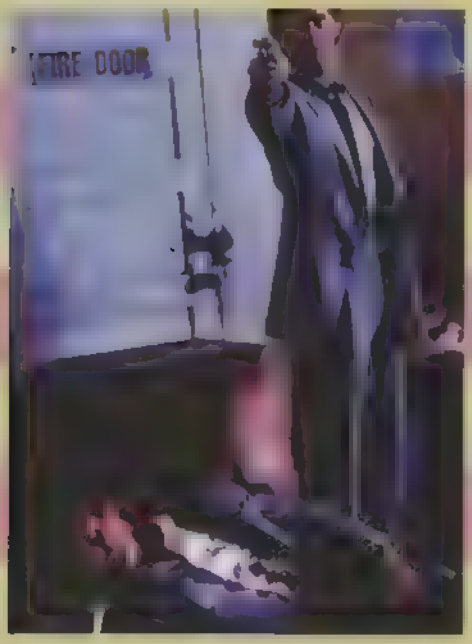
BY THE EDITORS OF CINESCAPE

The Hidden

1987

Three years after James Cameron's *The Terminator* established a new standard for intensity in action movies, director Jack Sholder challenged Cameron's definition with this high-adrenaline entry.

Following a murderous alien parasite that inhabits the bodies of humans, *The Hidden* offers the genre's three core elements (fast cars, big guns and heavy-metal rock) while maintaining a subtle comedic panache reminiscent of other fish-out-of-water movies.



Pursuing the offworld killer on Earth is a second alien that is "hosting" in the body of a missing FBI agent (Kyle MacLachlan). Out to avenge the murder of his family and keep the body-hopping creature from continuing its mindless destruction, the alien/FBI agent doggedly pursues the parasite until an astounding slow-motion shoot-out at the film's conclusion.

The Hidden offers a premium of bizarre, over-the-top action that mixes science-fiction weaponry, effective special effects, a lethally sensual Claudia Christian (*Babylon 5*) and an alien who aspires to be president of the United States. Can't-miss fun.

BEST LINE: *"He killed 12 people, wounded 23 more, stole six cars—most of them Ferraris ... robbed eight banks, six supermarkets, four jewelry stores and a candy shop. Six of the ones he killed, he carved up with a butcher knife, two of them were kids. He did all that in two weeks. If anyone deserves to go this way, it sure as hell is him."*

To Live and Die in L.A.

1985

Hollywood's formula for "realistic" cop movies is straightforward: the story must revolve around an incorruptible hero who defies the numbing bureaucracy of his own department as well as the murderous efforts of intensely vile villains. The latter's ultimate capture or death is, of course, as inevitable as the credits at the end of the movie.

For pure entertainment value, such *pro forma* moviemaking isn't bad. But the message that often underpins such films—that any amount of carnage is acceptable as long as the protagonist triumphs—is disturbing. Death is trivialized because bad guys are cartoons; and the hero is always, well, heroic.

In *To Live and Die in L.A.*, director William Friedkin deftly remixes the formula by blurring the moral lines between dedicated Secret Service agents—played by William J. Peterson and John Pankow—and counterfeiter Rick Masters, a memorable character that launched Willem Dafoe's film career.

The movie's storyline ties our most basic emotions—loyalty, love, hate, revenge—into a latticework of complex motives that bridge the chasm between right and wrong. Sometimes, we discover, movie good guys can do terrible things, too.

But the picture doesn't depend solely on this fascinating moral conflict. There are also a variety of exceptional action sequences, including one of the most riveting chase scenes ever filmed. After more than 50 years of filmic escape attempts, it is difficult to avoid being redundant. But Friedkin, who gave us the famous chase sequence in *The French Connection*, somehow manages to find a new way to amaze us—with both the chase and the entire first-rate movie.

BEST LINE: *"If I was one of your a--hole cronies, you'd be spread-eagle on your desk to do this for me."*

Escape from New York

1981

While [illegible] trawling for goo and gore, horror helmsman John Carpenter (*Halloween*) is sailing fast-paced action movies that never manage to make much money. In his best unsuccessful big-budgeter, *Escape From New York*, Carpenter expands on the people-are-animals premise that he first tackled in the tense *Assault on Precinct 13* (1976).

Set in a depressing future in which the entire island of Manhattan has been transformed into a hands-off federal prison, *Escape*

is a suspenseful and original chase movie, alternately gruesome and funny. A blueprint for the dark cinematic futures that are now *de rigueur*, the film sidesteps the temptation of socio-political commentary in favor of straightforward thrills.

Escape opens with Air Force One going down inside the penitentiary, which is ruled by its inmates. To recover the president, played by a cowering Donald Pleasence, the government sends war hero and budding criminal Snake Plissken (Kurt Russell).

During his adventure, Plissken meets an assortment of weirdos, ranging from a remorseless killer (Isaac Hayes) and his wonderfully buxom odalisque (Adrienne Barbeau) to a scholarly tramp called the Brain. Inevitably, Plissken finds the president and—dodging bullets—gets out of town.

Released at the height of Hollywood's "feel good" craze, *Escape From New York* met the same box-office indifference as *Blade Runner*. Fortunately, it has been kept alive on video, which [illegible] a new "director's special edition" offers a catalogue of more creepy and distasteful characters per capita than any non-horror film since its release.

BEST LINE: *"Snake Plissken, I've heard of you. ... I heard you were dead."*

Logan's Run

1976

It's the year 2274, and Earth's post-apocalypse inhabitants are compressed terrarium style into a domed city—a hedonistic emporium of the young and feckless. And therein

lies the catch: No one is permitted to live past age 30, as mandated by the "life clock" implanted in the palm of each resident at birth. When Logan (Michael York)—a Sandman who pursues and kills "runners" determined to become thirtysomethings—suddenly finds his own life clock on the blink, he joins a pretty nonconformist named Jessica (Jenny Agutter) and together they risk everything to blow the glitzy dump in search of the rumored Sanctuary.

Consistently watchable, *Logan's Run* delivers equal doses of eye candy (e.g., Logan's holographic interrogation; the orgiastic undulations of "The Love Shop") and violent action (particularly at Carousel, where dome-dwellers on the cusp of their fourth decade go out in a blaze of glory). The performances may be overripe—witness Farrah Fawcett's trashy cameo as a technician at the "New You" laser surgery boutique—but we can still empathize with the characters' search for meaning and their anger over being denied a full life.

Although the miniatures used to create the City of Domes look, well, pretty small, the film did walk off with a special Oscar for visual F/X. Yet the film ultimately is more worthwhile for its scary idea of utopia run amok than for its execution. On a purely emotional level, *Logan's Run*—both the movie and its short-lived TV spin-off—touches that desire within each of us to find a sanctuary of our own.

BEST LINE: *"Let's have sex!"*

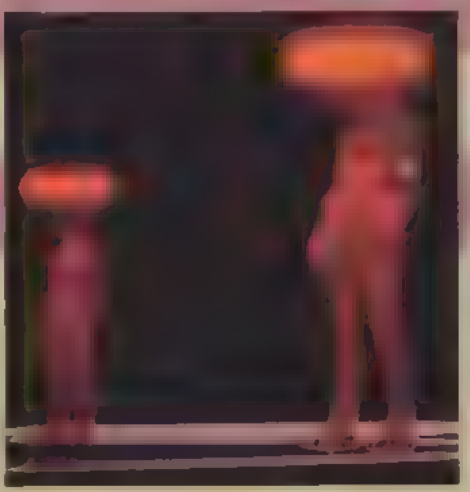
Tron

1982

The Walt Disney Studios was assailed for the unmoving dramatics of its second major foray into big-budget sci-fi and—gasp!—PG-rated science fiction (the first was the ponderous *The Black Hole* in 1979). But *Tron* deserves to be hailed for creating a daring production design—a landmark in computer animation.

Underlying the film's neon-trimmed costumes, trippy racing grids and kaleidoscopic visuals, the nominal storyline follows computer whiz Flynn (Jeff Bridges) as he tries to retrieve some valuable video-game programs from sinister computer company exec Dillinger (David Warner). After Flynn is zapped by a laser that instantly "digitizes" him into the world of diodes and bytes, the flesh-and-blood conflict becomes a dazzling electronic contest, highlighted by a whambang chase on careening lightcycles.

While convincingly integrating the human actors into the artificial milieu, the colorful graphics are definitely more decorative than functional. But this is, after all, the filmic equivalent of an arcade game. And *Tron*



succeeds as such, all the while exploiting our then-burgeoning interest in computers and forecasting the current virtual reality boom. It's also smart enough to maintain a sense of humor about the whole thing.

Even with the weak plot, *Tron* illustrates how a mere 96 minutes of celluloid can permanently impact the medium, which is now infested with digital effects. The movie is also noteworthy for a purely human aesthetic: it's the only other significant screen appearance of the comely Cindy Morgan, who did some spirited club-swinging with Michael O'Keefe two years earlier in the ribald country-club comedy *Caddyshack*.

BEST LINE: *"If you've seen one consumer electronics show, you've seen them all."*

On Her Majesty's Secret Service

1969

This movie is a wonderful aberration in the Bond series. By the time it appeared at the end of the franchise's first decade, the 007 films had already slipped into formula. With each wildly successful movie, the signature car chases, gadgets and quickie affairs left room for little else. Yet director Peter Hunt, working with unknown actor George Lazenby instead of Sean Connery, believed he could improve on the Bond myth. And he did so, creating a remarkable picture rich in both action and characterization.

The sixth 007 film gets moving with Bond pursuing the villainous Blofeld (Telly Savalas), who plans to stun the world with a powerful germ weapon. An admirable foe, Blofeld engages Bond in numerous fights and chases, all leading to a great battle on racing bobsleds.

The action is exciting and inventive, as expected in a 007 picture. What is unexpected is Lazenby's fully realized Bond. Vulnerable and sentimental, this unfamiliar Bond falls in love, marrying a countess named Tracy (Diana Rigg). Her Majesty's famous secret agent even resigns from the spy business at one point to reflect on his experiences.

Filled with interesting surprises, the film ends with an especially uncharacteristic twist.

Bond and Tracy heading off on their honeymoon meet Blofeld once again—and this time a bullet finds Tracy's head. We are left with Bond cradling her in his lap, tears running down his face.

This is a decidedly downbeat, though more interesting, 007—one that audiences would not see again.

BEST LINE: *"This never happened to the other fellow."*

The Adventures of Buckaroo Banzai

Across the 8th Dimension

1984

In director Rick Richter's comic-book universe, Buckaroo Banzai (Peter Weller) and his team of extravagantly strange do-gooders use their spare time to repel an invasion from the eighth dimension. Giddy and preposterous, this

Raiders of the Lost Ark parody is consistently funny without relying on the kind of wink-and-nudge schtick that drives most movie takeoffs (see the *Airplane!* and *Naked Gun* movies).

Though Richter produced the script for pacing hallucinogenic visuals, the movie thrives on the lead performances. John Lithgow, in particular, gives a magnificently campy performance as Dr. Lizardo, the creepy Red Lectroid villain. Desperately pale and gashing dark green teeth, Lithgow hits a perfect manic pitch for this trip through a happy lunatic's paradise.

Weller, the nominal star, wisely avoids competing for center stage. As the half Japanese, half-American neurosurgeon/rock musician, he gives an up-tempo, deadpan performance that somehow makes this ridiculous world seem normal. Rounding out Richter's fast-paced lark are far-out performances from Jeff Goldblum (*Jurassic Park*), Christopher Lloyd (*Back to the Future*) and the incredibly sexy Bill-the-Cat look-alike Ellen Barkin.

Expecting their entertaining product to grow into a parody franchise, *Banzai*'s producers closed the movie with the promise of a sequel. But not only does the movie's failure at the box office preclude a follow-up, the cost to reclaim the stars would probably triple the original's budget now that the principals have all become A-list players.

BEST LINE: *"This all seems very strange. Lectroids, Russians, a woman named John?"*

They Live

1988

John Carpenter offers a uniquely disturbing vision of the future in which Earth is populated, controlled and pillaged by aliens who have lulled society into complacency with technological excesses. The alien force has assumed all positions of power, gaining human accomplices by rewarding them for going along.

The action kicks in when Roddy Piper discovers a loose band of rebels determined to uncover the aliens' activities. The pace slows down in the middle for some reflections on a past devoid of great technology and its trappings, but picks up again for Carpenter's typically inventive spin at the conclusion.

BEST LINE: *"I've come here to chew bubble gum and kick ass... and I'm all out of bubble gum."*

Highlander

1986

You may have been numbed by the dreadful 1991 sequel that offered nothing worthwhile beyond the sultry Virginia Madsen. Or you may have channel surfed past the mediocre syndicated television series. With these lackluster follow-ups soiling the *Highlander* name, it's easy for genre fans to forget that the original movie is one of the most watchable action pics of the past decade.

The premise is intriguing, if not cerebral. Immortals live among us and spend most of their time hacking off each other's heads. The movie's protagonist is played by Christopher Lambert, who is tracked from 16th century Scotland to present-day America by his archenemy (he's the guy with the big sword and the pins in his neck). Inevitably, they have a final showdown in an intense, impressively choreographed duel.

Lambert is as aperish as usual, but he manages to be a sympathetic immortal being. Not surprisingly, the best performance comes from Sean Connery, who brings the early scenes alive with his brief turn as Lambert's philosophical tutor.

Director Russell Mulcahy, a veteran of the rock-video circuit, keeps the production interesting with a sleek and violent style that breezes us from century to century and scene to scene.

BEST LINE: *"I took his head and raped his woman before his blood was even cold."*

2010

1984

Nine years after the spaceship Discovery's crew disappeared while exploring Jupiter's moons, mission specialist Heywood Floyd (Roy Scheider) hitches a ride aboard a Soviet craft to find out what happened—suspecting that it had something to do with the mysterious monolith drifting ominously nearby. His suspicions prove accurate, of course, leading to experiences that suggest we have only begun the grand adventure of existence.

Though largely cast aside by critics and audiences, director Peter Hyams' movie is a classy and moving follow-up to *2001: A Space Odyssey*, for which it exhibits great affection and respect. Indeed, the movie's faults grow out of its attempts to decipher the all but impenetrable narrative of Stanley Kubrick's original. Hyams overcomplicates [illegible] Kubrick's Cube part, early during the mankind- and plot-altering supernatural scenes wherein *2001*'s lost astronaut David Bowman (Keir Dullea) returns to say goodbye.

Taken on its own, however, *2010* is a [illegible] well-[illegible] sections combine to yet such effort—the only one to emerge from the '80s. As such, it accurately reflects the

paranoia and politics of the times (the Cold War, for instance, hadn't yet grown cold). Among the more memorable moments are the cataclysmic, yet life-generating, conversion of Jupiter into a second sun and the verbal interplay between Hal 9000 (again voiced by Douglas Rain) and its creator, Dr. Chandra (Bob Balaban). And while too-literally presented as the building block of life, the monolith itself is as enigmatic as ever.

BEST LINE: *"Something Wonderful!"*

THE BEST OF BORG WORLDS

How "The Best of Both Worlds" Became the Definitive Episodes of *The Next Generation*...

By Edward Gross

"Insects are the ultimate community. Everything serves the one. This is also the basis of a great adversary—great armies win by serving the one. So we put those elements together and created the Borg..."

—Maurice Hurley, exec. producer, Star Trek: The Next Generation

In the middle of its second season, *Star Trek: The Next Generation* was certainly in search of itself. With two strong generations going on, the phenomenon that grew out of the original show *ST:TNG* was attempting to carefully carve its own niche without chopping off a cultural piece of its progenitor.

For the most part, the first season was a slow-moving cruise, with many of the story lines little more than thinly veiled updates of classic *Trek* episodes. The second season hadn't gotten off to a better start when word got that Joe Piscopo was going to teach Data "the fine art of comedy." But the show's writers were at last beginning to buck down and find their own voices, and *Star Trek* veteran writer Gene Roddenberry's most notable leaving behind the original. The was probably most apparent in "Q Who?"

In this pivotal episode, the omnipotent and mischievous Q returns, surrendering the Enterprise. Wanting Capt. Picard at the disastrous, untried of outer-colonies, he transports the Enterprise to the outer edge of Federation space, where they encounter the seemingly unstoppable cybernetic Borg. The race responsible for the wiping out of Q's race people—who always sought to assimilate the Enterprise with their superior technology. Unable to defeat them, the crew flees. Picard rejects the test Q that has thrust them so far, so fast, back to the relative safety of Federation space. Left to its own devices, Q decides to let the crew face the Borg's return.

The Borg were created by executive producer Maurice Hurley because the

Enterprise and the Federation needed a sense of immediate and final jeopardy to drive the series' storylines. Seeking such a villain, he hit on the idea of "the ultimate survivor." Walking the Paramount parking lot—something they often did to help jump-start the creative process—Hurley and fellow executive producer Rick Berman hashed out ideas.

Explains Hurley: "I said to Rick, I want to deal with what I think is the ultimate kind of consumer, which are insects. Insects have no emotion, no pity, no sympathy, no mercy. They just don't care. They're going to do whatever their imperative tells them to do and that's it.' Berman said, 'You can't do insects. In terms of the prosthetics, they're going to look goofy and weird, and they're not *Star Trek* and I'm not going to do it.' And he was absolutely right. Then we started talking about the basis of an insect, which is basically an attitude. The other thing that's amazing about insects is how they work in concert. They are the ultimate community. Everything serves the one. Which also is the basis of a great adversary—great armies win by serving the one. So we put those elements together and from that came the Borg."

With *ST:TNG* struggling to find its own path, the Borg served as a life-saving compass. People are, Hurley points out, shaped by the adversaries and adversities they confront. In the first two seasons, the *Next Generation* crew was, for the most part, fighting the same villains that had menaced Kirk and Spock in the original series. "I was worn out on the Romulans," says Hurley. "They were an aging villain with adversarial situations that went back to what Gene was doing in the '60s. Now we're in a whole new era and we have to look at what we are facing right now." That, to Hurley, would be the destructive, dehumanizing potential of our own technology. "What happens when technology moves to its ultimate level?" he asked himself. "Do we lose our souls?" Intrigued by this question, Hurley designed the Borg to represent the dangers of the new age of electronics, a warning that we should be careful with our enthusiasms.

"The Borg is the metaphor for how interconnected we are with the computer even now," he says. "I know some studio execs who would love to have a telephone implant." Hurley wanted to explore where computer literacy—taken to its extreme—might lead. The answer became apparent in "The Best of Both Worlds, Part I," the third-season finale/cliffhanger.

In part one, ambitious Borg expert Cmdr. Shelby (Elizabeth Dennehy) hopes to become the first officer of the Enterprise, assuming the seat she believes Riker is vacating to take over his own ship (he finally decides to stay on the Enterprise). Soon after Shelby's arrival, the Enterprise stumbles upon the space cyber punks which have destroyed the Federation colony Jun Four. Confronting the Enterprise, the Borg kidnap Picard and transform him into a spokesman for the collective. Through Picard, now known as Locutus, the Borg announce their intention to conquer the Earth and, ultimately, all of humanity.

Understanding the Borg's power and intent, Riker—promoted to captain in Picard's absence—prepares to unleash the force of the ship's main deflector dish in hopes of destroying the Borg, an action that would kill Picard as well.

Michael Piller, who took over the executive producer position during the third season after Hurley departed, wrote "The Best of Both Worlds."

"The conversations we had about the Borg always seemed to come back to what ultimately did not come to pass," he says. "We felt [Q] had not been a worthy successor to the Klingons as adversaries in the new generation, and that was a very serious problem that a show like this has to wrestle with. Third season we spent a great deal of time developing the Romulans and, to a lesser degree, the Ferengi, to be a continuing threat and a worthy adversary. But we also had always known that the Borg were there and that there had been a good response from the audience about them. But when the Borg came up, most of the people here felt they were boring because there was no personality you could put your teeth into. Because they were all one mind, there was no spokesman or star role, every time we talked about doing a Borg show, we said, 'Why don't we create a queen bee that can be the spokesperson for this group and make her a character instead of cold steel?'"

Piller wasn't fond of the idea, believing that it would conventionalize what he perceived as a unique adversary.

"For me," Piller notes, "there was something special and frightening about the Borg that their lack of character brought. For a show that specializes in individual characters to be challenged and possibly destroyed by a characterless villain seemed, to me, to be a special kind of threat. But when we started talking about the cliffhanger and the Borg, we really did talk about who was going to be queen bee."

And it was Piller who came up with the notion of a king bee—Jean Luc Picard (a.k.a. Locutus).

"It just fell into place," he relates. "I said, I've got it. Picard will be the queen bee. There was actually an early draft of the story in which both Data and Picard were taken and combined as a Borg. Someone asked why they would do this and we didn't have a good answer. So we dropped the idea."

While figuring out a way to continue the saga of the Borg, Piller was determined that they not lose sight of the humanity behind the story, encapsulated by Riker's dilemma regard

a transfer from the Enterprise. Ironically the commander's situation mirrored Piller's who considered leaving the series.

"We had no idea that it was really a Riker story when we started out," he says. "I came up with the idea of having the Shelby character come aboard to challenge Riker. That seemed to play into Riker's emotions and the conflict over whether to take the other job or not, and that builds into the issue of whether he had the courage enough to fill the captain's chair. This led to the second part, which is the master vs. pupil dynamic we set up, some of which was cut out of part two for length, including a scene between Riker and [illegible] where Riker expresses his concerns and doubts about Picard. We lost a little character to justify all the action that had to go in there.

Piller points out that good writing still draws upon something within the writer, which is why the script mirrored his own indecision about whether or not he should leave *Star Trek: The Next Generation*.

"I had decided not to return," he says, "but Rick and Gene Roddenberry asked me to come back because things were going very well. But I had so many other things I wanted to do. I wanted to write features and [illegible] I had always told myself that I wouldn't commit long term to anything. But as I was sitting there writing this script, I found myself in the position of Riker, who was trying to decide whether he was going to leave the ship or not. Much of what happened to him in part one was about what was going on in my head.

Piller points to a scene in Ten-Forward, in which Riker admits to Troi that he might actually be afraid of taking over the center seat. Riker is talking to Troi about why he hasn't left," says Piller. "'What am I missing that I used to have?' he asks himself. 'I don't seem to have the drive that I used to have.' Ultimately, he comes to the realization that ambition isn't

WHAT WENT WRONG WITH THE BORG

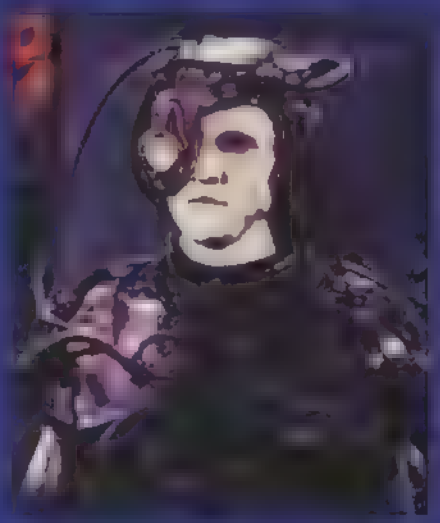
They started as the most malevolent force in the galaxy, but ended up [illegible] of the present fleeting. How the Borg became part of [illegible] science-fiction fad that has turned first-rate villains into [illegible]

After a movie or television series creates villains that are so insidious in their actions and so precise in their methods that they garner their own fan following, something very strange often happens. The creators—provided their bad guys aren't eliminated in their rookie outing—soon find themselves writing words and conveying actions that literally transform the evil personality into the antithesis of itself.

The combination of events which must occur prior to such a conversion—which we'll call "Hero Envy"—eventually creates a strangely repentant character, lessening the impact of the earlier struggles between protagonists and bad guys. We saw this episodic process take place in the *Star Wars* movies when Darth Vader realized the error of his ways at the eleventh hour and chucked the Emperor overboard. It has also happened in the comics to super-villains ranging from Magneto to Venom. Hell, it even happened to Godzilla—King of the *Monsters*!

Unfortunately, the creative chieftains at Paramount have also succumbed to the incredible forces of Hero Envy. The result: a plot twist that would have been absolutely unthinkable to fans of *Star Trek: The Next Generation* in the summer of 1990 when the Borg first made their nasty intentions known.

The writers at *ST:TNG* turned the Borg into kinder, gentler killers who—gulp!—actually got their feelings hurt.



While a deeper examination of any interesting character—especially one that you care to know more about—is always welcome, *The Next Generation*'s creative team did more than just provide a closer look at the causes of the Borg's villainy in shows such as "I, Borg" and "Descent." They created a new character altogether. Known as the "Anti-Borg" in the CINESCAPE offices, this new race of cybernetic creatures has succeeded in giving the entire Borg race a bad name.

Why did this happen?

It likely came out of a creative rush to give viewers more Borg, but in a new package that would be just as interesting. Or maybe it happened so the writers could introduce new action figures of a species that was supposedly devoid of individual characteristics.

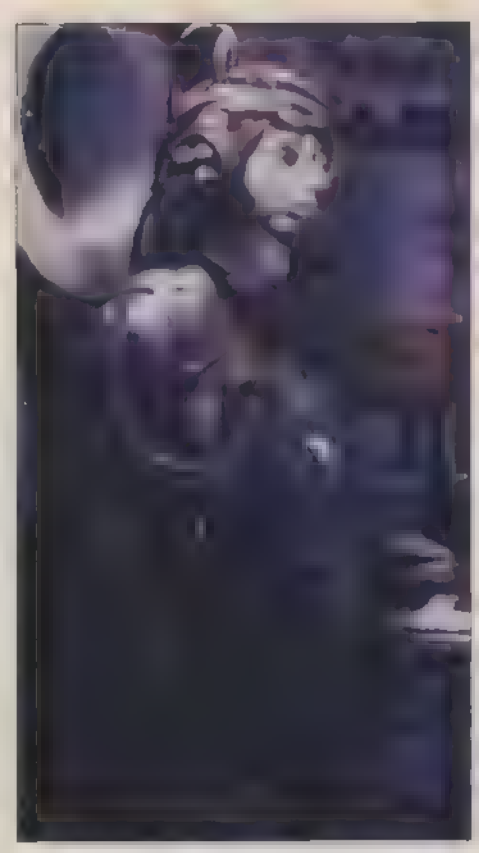
Truth be told, it is probably attributable to the strange compulsion among many television writers to make popular villains likable enough for the viewers to root for them (despite the fact that they've destroyed entire civilizations) while also highlighting the compassion of the good guys. The Federation MUST be a wholesome and caring lot if they are able to commit the ultimate sacrifice of forgiveness—an act that leaves us all feeling good at the end of the day.

But I want the old Borg who have no emotion and possess a single-minded instinct to assimilate other races at all costs and view any resistance as futile. The Borg are not meant to be cheered. The chilling last line spoken by Picard as Locutus in "Best of Both Worlds, Part I" will linger in *Trek* history for decades to come.

So how do we save the Borg? Easy. Put them in control of the next *Trek* movie and let them do their stuff. Show us a mothership comprised of millions of Borg vessels all conveniently snapped into one huge vestibule of destruction. Show us a cloned Locutus coming face to face with Picard, who is bent on protecting everything the Federation has come to stand for. Produce issue 50 of the *Star Trek: The Next Generation* comic book for the big screen or make a film out of Peter David's excellent Borg tome, *Vendetta*. I would certainly thank you.

I might even forget that Hugh ever existed.

Steve Harris



I find the discovery proce is the life of a script Yes to the broad strokes need to have a direction so you know ng But I honestly believe that you let the characters take you and you just listen to what the voices are saying when you script Ultimately tol things The danger of course is when you and you can't figure out what the hell they're trying to say

Then-assistant director Chip Chalmers remembers "'Best of Both Worlds' was definitely a get-down-and-dirty show I remember when Patrick Stewart, dressed in a Borg outfit for the first time, walks to the viewscreen and says, 'I am Locutus of Borg' He came onto the set—everybody was wowed with what they and we got everyone settled down and started rehearsal All he had walk up to the camera He did and towered over everyone, he looked very intimidating. And then he said of Borg Have you considered buying a Pontiac' And everyone fell on the floor That's the kind of thing that makes it wonderful to work on the show

Part two, which kicked off *TNG*'s fourth season, opened with Riker ordering the Enterprise to fire on the Borg vessel, but the attempt fails The alien vessel continues on its direct heading for Earth, destroying most of the ships in Starfleet. The Enterprise Picard-Locutus. Once back on the starship

Data accesses Picard's mind and, perhaps too easily, plants a suggestion in the Borg collective consciousness that it is time for them to regenerate, resulting in the Borg ship being put to "sleep" This begins a chain of events that culminates with the Borg self-destructing Dr Crusher successfully removes Picard's cybernetic implants although memories of the abduction continue to haunt him (as subsequently explored in the episode "Family")

I thought part one was much better than part two," says Piller. "The reason was that part two had to deliver the goods promised by part one, and that's not as interesting. The weakness of part two is there's so much action *Star Trek* is about people But we had such a build-up of anticipation for part two which I hadn't anticipated that we really needed to deliver a slam-bang episode, and I feel that we did We had to rescue Picard, beat the Borg and blow up the ship All of that is action-oriented except for the Riker business, which comes from Riker squaring off against Picard That's the real juice of the episode, which is master versus pupil Is Riker good enough to use his skills to overcome Picard' That was fun It delivered the goods, but it wasn't a pleasure to write In my opinion, the third part, 'Family,' is the most effective of them all because it's all character

For Piller, the most pleasurable aspect of part two was its solution to the Borg problem "I basically discovered the solution the same time the characters did," he says "It just occurred

THE BEST OF BOTH WORLDS

BLOOPERS

THE DISAPPEARING RED PLANET

After Riker discovers that the Borg have reached the Mars defenses in part two, the action moves to open space where a series of small drones fly past Mars to confront the Borg vessel. The Borg easily destroy the Federation ships then fly into the foreground of the frame and past empty space formerly occupied by Mars.

GET ME A MAP!

When the Away Team beams down to the Jurel Four colony in part one, they materialize at the rim of a huge crater. They look the transporter chief on the Enterprise for the location of the town and he tells them they're standing in the middle of it. But if the Borg had wiped out the colony, the transporter chief's instruments would indicate that there were no traces of civilization remaining.

to me that their strength was their inter-dependency, [so] why not make their weakness that same inter-dependency?

Director Cliff Bole, who helmed both parts of the Borg tale, enthuses. "I enjoyed doing those two shows more than anything I've ever done. They turned out real well. The Borg is like a Klingon—you can do anything you want with them. But part two's ending was a little bit of a cop out. We ran out of time—[one-hour television shows] are only 42 minutes now. We used to deliver 51 or 52 minutes. There's just not a lot of time in television anymore. You'd like to do a bigger ending. I don't have an answer for it, but it was just a real quick ending for such a big show. Paramount, at the beginning of the year, pulled back a little bit budget-wise. They let us go a little bit on the first one because it was the first time we'd done a cliffhanger."

The positive viewer response to "The Best of Both Worlds" ensured the return of the Borg. Sure enough, they soon popped up again in "I, Borg," in which an injured member of that race is discovered by an Enterprise away team and nursed back to health while being exposed to—and developing—emotions. This, as Picard predicts, proves to be the Borg's undoing. Hugh, the name Geordi La Forge gives to the captured Borg, is deposited back into the collective. When they are seen again, in both parts of "Descent," they have been transformed from emotionless machine driven beings to ruthless, emotionally unstable killers intent on the extermination of just about everything. Their new emotions are overwhelming, leaving them without direction, unable to function on their own.

Maurice Hurley, unofficial father of the Borg, has followed his "offspring's" development since he left the series.

"It was one way to do it," he says. "It wouldn't have been the way I would have taken it, because it was dealing with the external and not the internal of the Borg. The Borg was an interesting exercise, but they needed to be more closely examined. In the case of the first Borg we saw, think about the insect community again. Within a colony, you have various insects doing different things. Soldiers and drones and all the rest. So the first Borg we encounter we originally thought would be just one kind of insect and the rest of the Borg would be as wide and varied as we needed them to be. You cannot categorize them all the same way. That wouldn't be following the form of the insect world."

Nor the form of *Star Trek*. Whether they come out through the Wormhole to threaten Deep Space Nine or encounter the U.S.S. Voyager on its mission home, the villain that gave *ST:TNG* its own distinctive identity is almost certain to return. ◆

RUNNING WITH THE BORG:
An Episode Guide

Episode #42 (Season Two)
"Q-Who?"
Written by Maurice Hurley
Directed by Rob Bowman
To prove that humans are complacent, Q transports the Enterprise to an unexplored region of space where they encounter the seemingly unbeatable Borg. This cybernetic race examines the starship's records, and after Q returns Picard and company to safety, the fear remains that the Borg may follow.

Episode #74 (Season Three)
"The Best of Both Worlds, Part I"
Written by Michael Piller
Directed by Cliff Bole
The Borg finally reach Federation space, and the Enterprise is sent out to confront them. Picard is kidnapped and transformed into the Borg spokesman Locutus.

Episode #75 (Season Four)
"The Best of Both Worlds, Part II"
Written by Michael Piller
Directed by Cliff Bole
While the Enterprise attempts to thwart Locutus/Picard, the Borg launch an attack that wipes out most of Starfleet's defense force. It is only through Data's infiltration of the Borg collective consciousness that they are able to stop the threat—at least temporarily.

Episode #123 (Season Five)
"I, Borg"
Written by Rene Echevarria
Directed by Robert Lederman
A wounded young Borg is taken aboard the Enterprise and exposed to human emotions by the ship's crew. Meanwhile, Picard and Guinan confront their own personal demons relating to the cybernetic race. Ultimately, Picard has the opportunity to return the Borg—nicknamed Hugh—back to the collective with a kind of computer virus, but opts instead to allow Hugh to bring emotions to his people.

Episode #152 (Season Six)
"Descent, Part I"
Written by Ron Moore
Directed by Alexander Singer
The Borg return as individualistic killing machines. During a battle between the Borg and the Enterprise, Data experiences his first emotions: anger and, subsequently, pleasure after killing one of the metamorphosed automatons. After Data flees the ship with one of the captured Borg warriors, the Enterprise pursues his shuttlepod to an unexplored planet where the Away Team finds an unstable Data paired up with his evil brother, Lore, who serves as leader to a renegade group of Borg.

Episode #153 (Season Seven)
"Descent, Part II"
Written by Ron Moore
Directed by Alexander Singer
Picard and Hugh attempt to neutralize Lore, while also trying to outwit the increasingly malevolent Data. Meanwhile, Dr. Crusher has assumed command of the Enterprise in Picard's absence and must battle the Borg in space. Finally, Data returns to "normal" and Lore flees for his "life," while the Borg are left completely without direction. Whether this represents the entire race or just the group seen in the episode is not clear. "Descent" concludes with Data putting away an emotion chip he had gotten from Lore. See *Star Trek: Generations* in November for the development of that particular plot point. ◆

Lore and cast in "Descent," Part 2

The True Effects Of

True Lies

By Ron Magid

SFX FEATURE

In the wake of *Jurassic Park*'s computer-generated dinosaurs comes a digital revolution as important and as potentially devastating as the advent of sound. It is clear from the effects-heavy features coming out of Hollywood that we now have the technology to render landscapes, sets and even actors in the computer; and the wizards of special effects are wasting no time in applying their digital magic not just to create amazing images, but to re-create ourselves.

Perhaps you felt more than the requisite tingle of fear when Brandon Lee clawed his way out of his own grave in *The Crow*, knowing that Dream Quest's computers had effectively resurrected the late actor to finish the film. Or maybe you wondered about the potential advantages for unscrupulous historians while watching the fictional Forrest Gump chat it up with three deceased American presidents, courtesy of George Lucas' Industrial Light and Magic. If these scenes made you a little uncomfortable as well as amazed, then you're already anticipating the coming impact of so-called special effects on the shape of scenes to come. Using visual effects to distort and combine archival fact with fiction might well become the means of telling "true lies" in some Orwellian future.

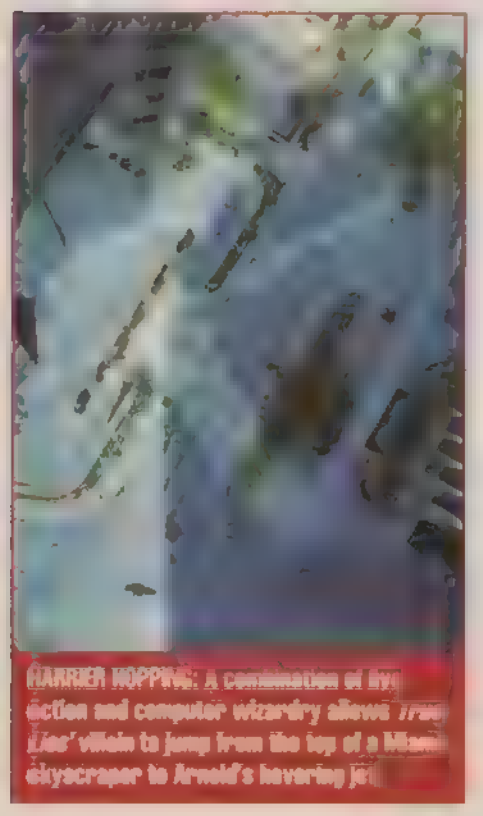
Originally existing almost exclusively in the genre of science fiction, computer effects have now found a prominent place in movies of every sort. Yet, ironically, digital effects played a secondary role in this year's biggest FX spectacle, James Cameron's bombastic blend of James Bond homage and domestic comedy, *True Lies*. Instead of relying primarily on computers, *True Lies* rows against the trend by using megatons of live-action gags to realize its high-powered Spy vs. Spy story. The computers simply cleaned up the mess. If the magic of visual effects is the creation of seemingly honest images using various cheats, then Cameron's latest effort is the most aptly named effects film ever. Thanks to visual-effects supervisor John Bruno and new effects powerhouse Digital Domain, few scenes in *True Lies* are truly what they appear to be.

True Lies, unlike most movies, grew out of an effects idea more than a story. "When Jim put his multipicture deal together at 20th Century Fox," recalls Bruno, "he called to see if we could find

projects to do together, and from that *True Lies* emerged. He said he wanted to work the same way we had on *The Abyss*, which is that we'd begin just putting ideas on paper, expanding gags, coming up with scenes we'd like to see while keeping it as realistic as possible."

Logically, the effect Cameron most wanted to see became the climax of *True Lies*—the scene where Arnold Schwarzenegger rescues his daughter from terrorists in a Harrier jet. "Jim has had this lust thing for those jets for a long time," Bruno grins. "If you recall the design of the VTOL craft in *Aliens*, its tail is a Harrier's and it hovers and lands like Harriers do. As soon as I read about Harrier jets in the script, I knew that's really why Jim was doing *True Lies*."

With the climax of the movie depending



HARRIER HOPPING: A combination of live-action and computer wizardry allows *True Lies*' villain to jump from the top of a Miami skyscraper to Arnold's hovering jet.

on realistically portrayed jet sequences, the scenes involving the Harriers became Bruno's focus. "After the jet sequence was storyboarded, Jim and I acted out each board on videotape using crude miniatures and a toy Harrier. We then printed those shots and reconfigured the storyboards to match them." As they played with their miniatures, Cameron and Bruno realized the most critical image the audience had to "believe" was Schwarzenegger climbing into a jet and taking off. "We had to sell that first effect beyond any doubt," he says. "If the audience couldn't accept the authenticity of Schwarzenegger lifting off in that Harrier, the rest of the movie would simply fall apart."

So in this digital age, the most expedient solution combined old-fashioned live-action work with computer detailing. "The first thing I thought of was marionetting a full-sized mockup of the jet on a crane, starting close on Schwarzenegger and pulling back to show the jet taking off," Bruno says. "We could easily take out cables with computers and that way the audience would always see Arnold flying the plane in a real environment. Don Pennington, who built the subs for *The Abyss*, was my first choice to build the jet mockup and he did a fine job."

After Cameron filmed the mockup bobbing on a crane, Digital Domain's computer experts assumed the task of making the jet's flight look real, even adding a digitally created heat signature along the midline of the plane's fuselage. To Bruno, this eleventh-hour inspiration wasn't just a nice touch, it was absolutely necessary. "The sequence where Arnold takes off in our Harrier mockup comes three minutes after the audience sees the real Harriers land, so we had to create the jet exhaust to lock the plane in. In addition to the practical wind and smoke in the original plate photography, which Doug Smith augmented with paper, leaves and smoke elements shot on our Digital Domain stage, one of our supervising animators, David Isvomm, came up with the basic digital heat and distortion look on the ground."

Fusing all these elements into a seamless series of shots fell to Price Pethel, visual effects post-production supervisor.

"Each shot had to have its own choreographs for heat, which change as these jets take off," Pethel says. "We characterized the heat signature as a refracting agent which distorted the Harrier and the area around it, so it looked like a fuzzy blur around the wings from above and a wavey distortion from the underbelly. We took the [computer] effect a little beyond how it appears in reality, which we do with any effects animation trick so it reads quickly." And so, what is actually Schwarzenegger in a crane-held mockup takes on the "true" appearance of a Harrier jet lifting off the ground.

After getting Schwarzenegger off the ground in a Harrier, Bruno easily found new uses for the mockup. "I looked at the storyboarded sequence where the chief terrorist, Aziz, jumps onto the hovering jet from the rooftop and gets caught on a missile. Seeing that, I thought that if I could take a section of the Harrier up onto a Miami rooftop, we could see both Aziz hanging on the missile and the street below in-camera. It would no longer be an effects shot. So that was the initial concept: shoot the actor on a real wing on the roof of a skyscraper, thus eliminating 'x' number of shots." That idea was a major problem solver for Bruno because digitally pasting in the street below would have required more than 85 greenscreen composites, which he says no one "felt would ever look 100% real—there were too many variations of technique.

So Bruno lugged the Harrier mockup to the top of a Miami skyscraper. "We set the motion base with the mockup on the building's rooftop elevator housing," Bruno says, "which gave us total tilt and roll and a 45-degree downview of the entire city. We realized if we put a building at the horizon in our camera's crosshairs, we could 'lock-off' the background, then pan and dolly the camera around our Harrier mockup on the motion base. That way, the landscape would appear stationary while the jet appeared to be flying over Miami even though it could only tilt and roll on the flight simulator."

Using this live-on-the-rooftop technique, Cameron and Bruno were able to shoot all of the movie's climactic Harrier sequences, beginning with the moment Schwarzenegger's character tells his daughter Dana (Eliza Dushku) to jump from the rooftop construction crane onto the jet as she's being chased by Aziz (Art Malik).

Once Cameron had finished shooting the Harrier on the roof, the mockup was shipped to Florida where it was rigged to "fly" Schwarzenegger off the Causeway that once connected the mainland to the Keys. The section near Seven Mile Bridge was

abandoned and all but forgotten but now will be remembered as the scene of one of the most spectacular chase sequences in recent film memory. The big shot involved a group of Harriers attacking a group of terrorists speeding down the Causeway in a van.

Cameron had planned the Harrier assault on the Causeway bridge from the outset, and, in this case, most of the shots of the aircraft were the real thing, although their high-impact weaponry and ensuing devastation were provided by Digital Domain. Cameron and Bruno debated whether to handle the Harriers' missile launches and gatling-gun strafings in strictly realistic terms or to go for the drama. In truth, the Harriers would be two to five miles away when they launched their missiles, then would pull straight up, roll over backward and get the hell out of there. "By the time the missile reached its target," Bruno sighs sadly, "the Harrier would be going the other direction, and that's not very dramatic. Then there was the problem of the strafing run. Because a Harrier's gatling gun shoots 6000 rounds per minute we figured in one second there'd be a huge oblong plume of water and you wouldn't see anything—it'd just be over. And it wouldn't miss. But we liked the idea of doing it World War II style and seeing the trail of bullets strafing the water, leaving these huge 30-foot plumes of water in their wake. So we made a filmic decision to go period rather than contemporary, because contemporary would be over too quickly and would be less dramatic."

Having made that decision, Cameron and Bruno set up the scene's denouement the explosion of the Seven Mile Bridge and the speeding van. "We had to set up an 80-foot miniature bridge built by Stetson Visual Services on a sandbar 600-feet off-shore at Sugarloaf Key where the Environmental Protection Agency felt we would do little or no damage," Bruno says. "The water's only 5-feet deep for miles there, its surface was as smooth as a lake with no waves, and every day like clockwork, the tide would rise and fall two feet."

Because of the tremendous cost involved, Cameron, Bruno and company only had two chances to get the shot instead of the traditional three. And, as one might expect from such a complicated set piece, both takes had glitches. On the first take, the driverless model van headed down the 150-foot ramp leading to the miniature bridge, setting off trip wire charges that blew up the bridge. The miniature van raced toward its destination just as planned, but, inexplicably, flew off the bridge too early. As they set up their second, and last, 80-foot bridge model, there was an unmistakable tension in the air. Everyone knew they had to get the shot. On the second take, everything went exactly as planned—the van rushed toward the model, the charges went off and the van hit its mark. The only problem, somehow, the truck didn't obliterate itself! "Through a combination of who knows what," Bruno says with some exasperation, it launched straight up in the air, flipped over and landed back on the bridge, then slid off the end of our model. From the angles we had, it looked spectacular, but that wasn't what the story demanded. Jim had already shot Jamie Lee Curtis being rescued by Schwarzenegger in the helicopter and there was no truck on the other side of the bridge as they flew by. It was supposed to be destroyed."

Once again, computers came to the rescue. While the digital technology of the moment can't quite create such a shot realistically, it can clean up the real thing. "Matt Beck solved the problem by shooting the miniature truck wreckage against green-screen and compositing that element into the next two wide shots," Bruno says. "That worked out way beyond expectation."

As did the effects for the entire movie. Like all moviemakers, Bruno revels in seeing "true lies" emerge out of contrived, completely artificial beginnings. Whether it's a huge explosion or simply a jet lifting off, the rewards are in *not* seeing the work involved. "I recently saw the sequence [of the crane-lifted Harrier mockup with Schwarzenegger in the cockpit]," Bruno crows. "And I said, 'Yep, that's cool! I don't see the effects anymore—Arnold is flying that jet. I did my job!'" ◆

MOVIESCAPE

EXCLUSIVE PREVIEWS OF MOVIES IN DEVELOPMENT

LET THE GAMES BEGIN...

Street Fighter highlights Hollywood's lust for video game characters

Almost since the dawn of the silicon chip video game companies have hounded Hollywood studios for the right to base their games on the hottest movies. Now, it seems, this premise has turned inside out as no fewer than three movies derived from video games are due to hit the theaters by next summer. The biggest of these is *Street Fighter. The Battle for Shadaloo*

Based on CAPCOM's best selling title, *Street Fighter* stars Jean-Claude Van Damme as Colonel William F. Guile, commander of Allied Special Forces. When a civil war in Southeast Asia escalates into global conflict, Guile's team is sent to the rescue.

According to *Street Fighter* producer Edward R. Pressman it's not unusual for Hollywood to draw stories from such sources.

Movies have always taken from all aspects of the culture, says Pressman, who also produced last summer's *The Crow*. *It's a Wonderful Life* was based on a greeting card. The issue isn't so much the source as it is the execution—how it can be translated by filmwriters and filmmakers into a legitimate movie.

Skeptics contend that video games lack the substance for feature film treatment and point to last year's dreadful *Super Mario Bros.* as evidence.

Pressman counters, "*Super Mario Bros.* had a lot of things going against it. First, it came out four or five years after the game's popularity had peaked. Second, it attempted to replicate the game rather than translating it into a cinematic form that audiences are interested in. Thirdly, *Super Mario Bros.* didn't fit into a specific genre that audiences could identify. On the other hand," he says, "*Street Fighter* and *Mortal Kombat* easily fit into the action genre. It was important to us to cast the film with stars like Van Damme to legitimize it as a real movie within that genre."

Street Fighter is based on a script by veteran action screenwriter Steven de Souza (*Die Hard*). The movie also marks de Souza's directorial debut.

As expected, De Souza's script expands upon the themes that drive the game, but Pressman doesn't believe the explication will bother fans of the game. In fact, he believes the screenplay improves upon the game by offering fully realized characters and situations.

Laurie Thornton, corporate spokesperson for CAPCOM, agrees. "We wanted to create a movie that would appeal not only to the game player, but also to the average moviegoer. There will be enough game aspects included to keep the gamer happy, yet you don't have to know anything about Street Fighter or video games to enjoy the film."

Double Dragon and *Mortal Kombat* round out the current game-to-movie triumvirate, and *Doom* has just recently been optioned. Clearly, Hollywood holds high hopes for striking gold in the Silicon Valley.

—Eric Carlson

AI

THE PLOT: A sci-fi thriller about a computer that becomes self aware.
THE PLAYERS: TBD
THE DIRECTOR: Stanley Kubrick
DISTRIBUTOR: Warner Bros.
RELEASE DATE: [illegible]

ALIEN IV

THE PLOT: Fox reportedly wants Sigourney Weaver to reprise her role as Ripley, despite the third chapter closing the door on the character.
THE PLAYERS: [illegible]
THE DIRECTOR: [illegible]
DISTRIBUTOR: 20th Century Fox
RELEASE DATE: TBD

APOLLO 13

THE PLOT: The story of the catastrophic moon landing of 1970 that nearly killed the entire crew of the Apollo 13 mission.
THE PLAYERS: Tom Hanks, Kevin Bacon, Bill Paxton, Gary Sinise, Ed Harris and Kathleen Quinlan
THE DIRECTOR: Ron Howard
DISTRIBUTOR: Universal
RELEASE DATE: Summer 1995

ASSASSINS

THE PLOT: Richard Donner and Arnold Schwarzenegger are now reportedly interested in the project.
THE PLAYERS: [illegible]
THE DIRECTOR: [illegible]
DISTRIBUTOR: Warner Bros.
RELEASE DATE: TBD

BATMAN FOREVER

THE PLOT: With a slew of new [illegible] Nicole Kidman switching the pot as a criminal psychologist with an interest in [illegible]
THE PLAYERS: Val Kilmer, Tommy Lee Jones, Jim Carrey and Nicole Kidman
THE DIRECTOR: Joel Schumacher
DISTRIBUTOR: [illegible]
RELEASE DATE: Summer 1995

BRAVEHEART

THE PLOT: A medieval action epic
THE PLAYERS: Mel Gibson
THE DIRECTOR: Mel Gibson
DISTRIBUTOR: Paramount
RELEASE DATE: TBD

CASPER

THE PLOT: Produced by Steven Spielberg, "the friendly ghost" comes to life in a blend of live action and animation.
THE PLAYERS: Christina Ricci, Eric Idle, Bill Pullman and Cathy Moriarty
THE DIRECTOR: Brad Silberling
DISTRIBUTOR: Universal
RELEASE DATE: TBD

CONGO

THE PLOT: [illegible]
THE PLAYERS: [illegible]
THE DIRECTOR: [illegible]
DISTRIBUTOR: [illegible] Pictures
RELEASE DATE: TBD

CUTTHROAT ISLAND

THE PLOT: This big-budget pirate picture is still in search of a leading man after Michael Douglas decided to let this one [illegible] the plans
THE PLAYERS: [illegible]
THE DIRECTOR: [illegible]
DISTRIBUTOR: [illegible]
RELEASE DATE: [illegible]

DAY OF THE TRIFFIDS

THE PLOT: A remake of the classic sci-fi horror story of alien plants attacking [illegible]
THE DIRECTOR: [illegible]
DISTRIBUTOR: [illegible]
RELEASE DATE: [illegible]

DIE HARD 3

THE PLOT: It seems John McClane has a penchant for finding trouble. [illegible] around Samuel L. Jackson is along for the ride as McClane's unwitting partner.
THE PLAYERS: Bruce Willis, Samuel L. Jackson
THE DIRECTOR: John McTiernan
DISTRIBUTOR: 20th Century Fox
RELEASE DATE: [illegible]

DOLORES CLAIBORNE

THE PLOT: [illegible] blames her husband in the backyard. Based on the Stephen King [illegible]
THE PLAYERS: Jason-Leigh, Christopher [illegible], Judy Parfitt
THE DIRECTOR: [illegible]
DISTRIBUTOR: [illegible]
RELEASE DATE: [illegible]

DR. JEKYLL & MS. HYDE

THE PLOT: A '90s tale [illegible] as the good doctor turned monster is a woman with an unruly case of PMS.
THE PLAYERS: Sean Young, Tim Daly, Lysette Anthony and Polly Bergen
THE DIRECTOR: [illegible]
DISTRIBUTOR: Independent
RELEASE DATE: TBD

DRAGONHEART

THE PLOT: An epic adventure set in the 10th century, and starring [illegible] computer-generated dragon from the folks at ILM.
THE PLAYERS: Dennis Quaid, Dave Thewlis, Dina Meyer, Julie Christie and Sean Connery as the voice behind the [illegible]
THE DIRECTOR: Rob Cohen
DISTRIBUTOR: Universal Pictures
RELEASE DATE: [illegible]

DROPZONE

THE PLOT: A skydiving in Miami and Los Angeles
THE PLAYERS: Wesley Snipes, Gary Busey and Yancy Butler
THE DIRECTOR: [illegible]
DISTRIBUTOR: [illegible]
RELEASE DATE: [illegible]

FAHRENHEIT 451

THE PLOT: [illegible]
THE PLAYERS: Mel Gibson, [illegible]
THE DIRECTOR: N/A
DISTRIBUTOR: Warner Bros.
RELEASE DATE: TBD

[illegible]

Clear and Present Box-Office Presence

Grossing over $55 million in less than two weeks, *Clear and Present Danger* holds the key to the box office, staving off New Line's *The Mask*, *Forrest Gump* and the new *Little Rascals* movie. Of the early summer blockbusters to hold on into September, *Forrest Gump* is joined by the mighty *Lion King*, which is being pulled from the theaters for rerelease at Thanksgiving. Outperforming even Disney's *Aladdin*, *The Lion King* is the top-grossing animated feature of all time.

Rank	Movie	August 12-14	Total Take
[illegible]	[illegible]	[illegible]	[illegible]
2	Forrest Gump	$14,145,751	$188,082,485
[illegible]	[illegible]	[illegible]	[illegible]
4	The Little Rascals	$7,411,250	$23,810,235
[illegible]	[illegible]	[illegible]	[illegible]
6	In the Army Now	$6,387,194	$6,387,194
[illegible]	[illegible]	[illegible]	[illegible]
8	The Lion King	$6,010,520	$243,168,383
[illegible]	[illegible]	[illegible]	[illegible]
10	Angels in the Outfield	$2,373,187	$41,520,230
[illegible]	[illegible]	[illegible]	[illegible]
12	The Flintstones	$1,238,745	$125,388,575
[illegible]	[illegible]	[illegible]	[illegible]
14	Barcelona	$630,450	$1,539,549
[illegible]	[illegible]	[illegible]	[illegible]
16	Baby's Day Out	$381,024	$15,980,003
[illegible]	[illegible]	[illegible]	[illegible]
18	Blown Away	$343,332	$28,787,768
[illegible]	[illegible]	[illegible]	[illegible]
20	Lassie	$286,156	$9,051,454

Source: Variety

MOVIESCAPE

FAIR GAME

THE PLOT:
being sought to play a femt
THE PLAYERS:
THE DIRECTOR:
DISTRIBUTOR:
RELEASE DATE:

FIRE DOWN BELOW

THE PLOT: The latest action entry from
producing from a Jeb Stuart script
THE PLAYERS: Steven Seag
THE DIRECTOR:
DISTRIBUTOR: Columbia Pictures
RELEASE DATE: T B D

FIRST KNIGHT

THE PLOT: A fantasy/adventure from the King Arthur tales, production got under
THE PLAYERS: Sean Connery and Richard Gere
THE DIRECTOR:
DISTRIBUTOR: Columbia Pictures
RELEASE DATE: T B D.

FIST OF NORTHSTAR

THE PLOT: A live-action flick based on a popular Japanese comic book and animat-
IV series.
THE PLAYERS: Gary Daniels, Costas
Chris Penn, Melvin Van Peebles, Malcolm McDowell, Isako Washio and Downtown Julie Brown
THE DIRECTOR: Tom Randel
DISTRIBUTOR: Independent
RELEASE DATE: T B D

FORTRESS II

THE PLOT:
THE PLAYERS: Christo
THE DIRECTOR:
DISTRIBUTOR:
RELEASE DATE:

HARDWIRED

THE PLOT: An action flick
THE PLAYERS: Keanu Reeves, D
Lundgren and Ice-T
THE DIRECTOR:
DISTRIBUTOR:
RELEASE DATE:

GODZILLA

THE PLOT:
THE PLAYERS:
THE DIRECTOR:
DISTRIBUTOR:
RELEASE DATE:

GOLDENEYE

THE PLOT:
THE PLAYERS:
THE DIRECTOR:
DISTRIBUTOR:
RELEASE DATE: Thanksgiving

INTERVIEW WITH A VAMPIRE

THE PLOT: Based on the popular V
R
THE PLAYERS: Tom Cruise, Brad Pitt
Antonio Banderas and Christian S
THE DIRECTOR: Neil Jordan
DISTRIBUTOR: Warner B
RELEASE DATE: Christmas 1994

JUDGE DREDD

THE PLOT: Based on the popular U K
comic about a cop who takes
his own hand
THE PLAYERS: Sylvester Stall
Armand Assante, Diane Lane, Rol
Schneider, Joan Chen, Max von S
and Henry R
THE DIRECTOR: Danny C
DISTRIBUTOR: Warner B
RELEASE DATE: Summer 1995

LAWNMOWER MAN II

THE PLOT:
THE PLAYERS: Pierce B
THE DIRECTOR: Farhad M
DISTRIBUTOR: New L
RELEASE DATE:

MAN IN THE IRON MASK

THE PLOT: A period piece based on the Alexander Dumas classic
THE PLAYERS: Jane Sky, Robert Patrick, Patrick Ba chan and Meg Foster
THE DIRECTOR: William Rickert
DISTRIBUTOR: Independent
RELEASE DATE: T B D

Mary Shelley's FRANKENSTEIN

THE PLOT:
gone wrong. De Niro's monster make-over is
Hollywood's closest guarded secrets
THE PLAYERS: Robert De Niro, Kenneth Branagh, Helena Bonham Carter, Tom Hulce, Aidan Quinn, John Cleese, Ian Holm and Richard Briers
THE DIRECTOR: Kenneth Branagh
DISTRIBUTOR:
RELEASE DATE:

MELTDOWN

THE PLOT:
THE PLAYERS:
THE DIRECTOR:
DISTRIBUTOR: Tri Star
RELEASE DATE: T B D

MISSION: IMPOSSIBLE

THE PLOT: Another 1960s TV show hits
team. This blurb will
in 10 seconds
THE PLAYERS:
THE DIRECTOR: Brian D
DISTRIBUTOR:
RELEASE DATE:

MORTAL KOMBAT

THE PLOT: From the hit
THE PLAYERS: T B D
THE DIRECTOR:
DISTRIBUTOR:
RELEASE DATE:

OUTBREAK

THE PLOT: A mysterious virus
ered and unleashes calamity on
world
THE PLAYERS: Dustin Hoffman, Morgan Freeman and Rene Russo
THE DIRECTOR: Wolfg
DISTRIBUTOR: Warner Bro
RELEASE DATE:

PLAN 10 FROM OUTER SPACE

THE PLOT: The long
Ed Woo
THE PLAYERS: Stel
Cantrell and Pat Col
THE DIRECTOR: Trent H
DISTRIBUTOR: Indepen
RELEASE DATE: T B D

PLANET OF THE APES

THE PLOT: Not a sequel or a re
THE PLAYERS: T B D
THE DIRECTOR: Oliver Sto
DISTRIBUTOR: 20th Century Fox
RELEASE DATE: T B D

THE PUPPET MASTERS

THE PLOT: The tale of aliens taking
THE PLAYERS: Donald Suther
Eric Thal, Julie Warner, Keith D
Will Patton and Richard Belzer
THE DIRECTOR:
DISTRIBUTOR: Pa
RELEASE DATE:

ROBINSON CRUSOE

THE PLOT: Daniel Defoe's classic tale of
THE PLAYERS: Pierce Brosnan
William Takakuk
THE DIRECTOR:
DISTRIBUTOR:
RELEASE DATE:

THE SPECIALIST

THE PLOT: Sly and the not-so-Famil Stone team for a slick action [illegible] the direction of action veteran Joel Silver
THE PLAYERS: Sylvester Sta[illegible]one and Sharon Stone
THE DIRECTOR: Joel Silver
DISTRIBUTOR: Warner Bros
RELEASE DATE: TBD

SPECIES

THE PLOT: Scientists unravel a DNA chain from outer space and create a horrific monster, with alien designs by Swiss artist H.R. Giger
THE PLAYERS: Ben Kingsley, Michael Madsen and Forest Whitaker
THE DIRECTOR: Ronald Donaldson
DISTRIBUTOR: MGM/UA
RELEASE DATE: Summer 1995

SPIDER-MAN

THE PLOT: The latest word is Spidey will match wits against the villainous Kingpin. With Cameron at the helm, this one promises a lot of big-budget action
THE PLAYERS: TBD
THE DIRECTOR: James Cameron
DISTRIBUTOR: Carolco
RELEASE DATE: In development

STARGATE

THE PLOT: Archeologists uncover a portal to an alien world and must battle the forces on the other side
THE PLAYERS: Kurt Russell and James Spader
THE DIRECTOR: Roland Emmerich
DISTRIBUTOR: [illegible]
RELEASE DATE: November 1994

STARSHIP TROOPERS

THE PLOT: A $60 million epic based on the Robert Heinlein novel of super soldiers in mechanical armor defending against an impending invasion from an alien horde
THE PLAYERS: TBD
THE DIRECTOR: [illegible]
DISTRIBUTOR: [illegible]
RELEASE DATE: [illegible]

STAR TREK: GENERATIONS

THE PLOT: Two generations collide as a scientist seeking immortality must confront both Kirk and Picard
THE PLAYERS: Patrick Stewart, William Shatner, Malcolm McDowell, James Doohan, Walter Koenig, Jonathan Frakes, Levar Burton, Michael Dorn, Gates McFadden, Marina Sirtis, Brent Spiner
THE DIRECTOR: David Carson
DISTRIBUTOR: Paramount
RELEASE DATE: November 18, 1994

STAR WARS (Episodes 7-9)

THE PLOT: The Clone Wars. Obi-Wan and a young Anakin Skywalker are the focus on this chapter of the saga
THE PLAYERS: TBD
THE DIRECTOR: TBD
DISTRIBUTOR: LucasFilm
RELEASE DATE: May 1997 tentative

STRANGE DAYS

THE PLOT: A futuristic thriller written by James Cameron
THE PLAYERS: Ralph Fiennes, Juliette Lewis and Angela Bassett
THE DIRECTOR: Kathryn Bigelow
DISTRIBUTOR: 20th Century Fox
RELEASE DATE: TBD

STREET FIGHTER: The Battle for Shadowloo

THE PLOT: Guile leads a team of mercenaries against the evil M. Bison and an underground street fighting gang
THE PLAYERS: Jean-Claude Van Damme, Raul Julia and Joan Chen
THE DIRECTOR: Steven de Souza
DISTRIBUTOR: Universal
RELEASE DATE: December 1994

TANK GIRL

THE PLOT: [illegible]y out adventures of the U.K. comic book cyberpunk heroine
THE PLAYERS: Lori Petty, Malcolm McDowell and Ice-T
THE DIRECTOR: Rachel Talalay
DISTRIBUTOR: 20th Century Fox
RELEASE DATE: Spring 1995

TEENAGE MUTANT NINJA TURTLES

THE PLOT: In their fourth film the Turtles will enter into their later teens sporting a new look and a new attitude
THE PLAYERS: TBD
THE DIRECTOR: [illegible]
DISTRIBUTOR: New Line
RELEASE DATE: [illegible]

TIME COP

THE PLOT: Enforcers from the [illegible] journey to the past as guardians of the space-time continuum
THE PLAYERS: Jean-Claude Van Damme and Ron Silver
THE DIRECTOR: Peter Hyams
DISTRIBUTOR: Universal
RELEASE DATE: September 1994

TERMINAL VELOCITY

THE PLOT: A skydiving action thriller
THE PLAYERS: Wesley Snipes and Gary Busey
THE DIRECTOR: [illegible]
DISTRIBUTOR: Buena Vista
RELEASE DATE: TBD

UNDER SIEGE II

THE PLOT: Seagal is back as the chef with an attitude. Jeff Goldblum is the rumored frontrunner to play the villain
THE PLAYERS: Steven Seagal, Morris Chestnut and Katherine H[illegible]
THE DIRECTOR: Geoff Murphy
DISTRIBUTOR: Warner Bros
RELEASE DATE: [illegible]

VILLAGE OF THE DAMNED

THE PLOT: John Carpenter's re-make of the 1960 horror classic
THE PLAYERS: Christopher Reeve
THE DIRECTOR: John Carpenter
DISTRIBUTOR: [illegible]
RELEASE DATE: TBD

WATERWORLD

THE PLOT: A mega-budget action pic about a world covered by water. Dennis Hopper has just been cast as the evil Deacon
THE PLAYERS: Kevin Costner, Jeanne Tripplehorn, Tina Majorino and Dennis Hopper
THE DIRECTOR: Kevin Reynolds
DISTRIBUTOR: Paramount
RELEASE DATE: TBD

THE X-MEN

THE PLOT: The mutants come to life in a live-action version of the popular Marvel [illegible]
THE PLAYERS: TBD
THE DIRECTOR: Richard Donner
DISTRIBUTOR: Independent
RELEASE DATE: Summer 1995

ZORRO

THE PLOT: The Masked Man returns in a swashbuckling adventure, with Sean Connery as Diego de la Vega
THE PLAYERS: Sean Connery
THE DIRECTOR: [illegible]
DISTRIBUTOR: Amblin/Tri-Star
RELEASE DATE: TBD

Close-up on: *Tank Girl*

The year is 2033. Ecological cataclysm has irretrievably fouled the land and water, bringing forth a most unlikely heroine—Tank Girl.

Based on the popular British comic book, *Tank Girl* stars Lori Petty (*A League of their Own, Point Break*) as Rebecca Buck, the tough do-gooder who gets her nickname from her unusual mode of transportation.

Living in the wastelands of Australia, Tank Girl is the leader of an underground guerrilla movement fighting against the corrupt Department of Water, the world's most powerful organization in this horribly polluted future. She is joined in her fight by Jet Girl and the Rippers, a band of half-man, half-kangaroo mutants.

Produced for MGM/UA, the film is being directed by Rachel Talalay, who recently helmed the techno-thriller *Ghost in the Machine*.

"Tank Girl is cutting-edge entertainment," says producer Richard Lewis. "It's not about hardware, it's about a woman who is a complete original—fun, thoughtful, intelligent and very contemporary."

Also starring Malcolm McDowell and rapper Ice-T, *Tank Girl* is being filmed entirely on location in White Sands, New Mexico.

—*Eric Carlson*

Born Looters

Alec and Kim "Getaway" with a big box-office payload, but Steve and Ali are real McCoys

In Jim Thompson's 1958 novel *The Getaway*, Doc McCoy is sprung from prison after his wife Carol cuts a deal with a powerful gangster. The price for his freedom: a bloody bank robbery, a compromised marriage and a desperate car chase across the Southwest.

Last year, director Roger Donaldson tapped into Thompson's story to create a slick and violent vehicle for newlyweds Alec Baldwin and Kim Basinger. But this stylish adaptation was not the first time the classic pulp novel had reached the screen. In 1972, Steve McQueen and Ali MacGraw hit the gas pedal in the late Sam Peckinpah's superior original—a film as much about the fragility of love and trust as about the heat of gun play.

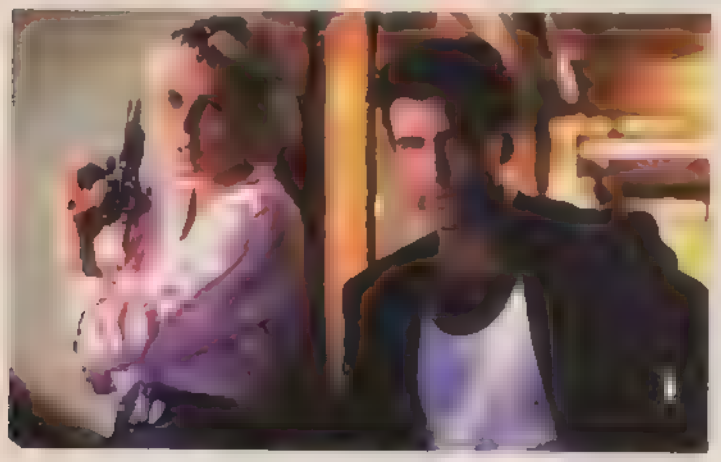
In Peckinpah's *The Getaway* (Warner), McQueen's Doc McCoy is a weary career criminal embittered by the cruelty in his life. He wants this ambitious robbery to be his last, and he plans it with care. His co-conspirators, however, are not as careful. Preoccupied with their own scheme to eliminate Doc, they bungle the heist. The felony ends in chaos with corpses strewn casually about the bank. Surviving the shoot-out, Doc and Carol grab the cash and hit the road to Mexico, closely pursued by Doc's grotesquely buffoonish partner in-crime (Al Lettieri), a cadre of cowboy gangsters and the police.

Though peppered with frenetic setpieces, the film's pace is deliberately languid. For Peckinpah, the McCoys' flight is an opportunity to explore Doc and Carol's emotional demons—particularly when it's revealed that Carol sold her body to both free her husband and get a larger share of the loot. The already hazy moral signposts in their lives now blur further into indecipherable hieroglyphics.

Speeding toward the border, Doc's anger over his double-crossing cohorts and his wife's infidelity finally breaks. And, as throughout the picture, the violence comes in a sudden burst so quickly and thoughtlessly undertaken that we can almost understand how such human brutality is possible. As in all of his movies, Peckinpah's calculated mayhem delivers the authentic, brutal experience of violence—the breathless, paralyzing, all-consuming fear of the moment. No one courts death in *The Getaway*; it always arrives uninvited.

McQueen and MacGraw make a first-rate screen team in the original *The Getaway*.

Baldwin and Basinger pose and pet throughout *The Getaway* remake.



While renowned for producing stunning and often operatic violence, Peckinpah also proves adept at handling quieter moments. For instance, McQueen and MacGraw play one of the best love scenes of the period as Doc, overwhelmed by emotion, lies down with his wife for the first time in five years. That Peckinpah can vault effectively between exciting action sequences and touching, character-driven vignettes shows the impressive scope of his abilities. It also highlights the vapidity of the numerous lovers-on-the-lam imitators that followed (witness the 1974 Peter Fonda-Susan George vehicle *Dirty Mary, Crazy Larry*).

Roger Donaldson, the director of *The Getaway* remake (MCA/Universal), could have learned a lot from his predecessor. Instead, like the other Peckinpah imitators, he produced a formula picture.

A pure sexual thriller with little concern for plot or realism, Donaldson's fast-paced remake gets our attention by spraying blood and limbs across the screen. The carnage is interrupted only long enough for Baldwin and Basinger to sweat, pout, undress, shake off their clothes like wet dogs and emerge from a pool.

The two movies' differences are best exemplified by the performances of the lead actors. In contrast to McQueen's frustrated, [illegible], Alec Baldwin plays Doc as a [illegible] rocky college frat boy whose [illegible] violent [illegible] somehow turned illicit. A good actor, Baldwin understands that characterization is not wanted here. Doc only needs to look tough and ogle his knockout wife.

Kim Basinger has a similar problem. Though [illegible] in her career as nothing more than a preen queen, Basinger has shown that she can do more than roll about on a bed. Unfortunately, there isn't much she can do with the new Carol McCoy. As updated by screenwriter Walter Hill, Carol is now a '90s bad girl, Doc's equal as an ambitious mischief-maker. While we can't take our eyes off this queen thief, we don't really care what happens to her. Ali MacGraw, on the other hand, cuts a more sympathetic figure. Her characterization of Carol is soft, reserved and slightly unfocused—an appropriate contrast to McQueen's insecure hot head.

All of that said, it should also be acknowledged that both movies largely accomplish their goals. Though dissimilar in quality and intent, the two versions of *The Getaway* are worth a back-to-back look. Watch the original for Steve McQueen's performance and Peckinpah's narrative substance, and catch the remake for Basinger's wardrobe and Donaldson's sex-charged style.

Douglas Pern

Mmm-M-Good

[illegible] scream[illegible] frustrated [illegible] McQueen in the [illegible] 1958 schlocker *The Bl[illegible]*. [illegible] his unheeded warnings about [illegible] carnivorous alien jelly [illegible] that shrill bit of dialogue [illegible] have been aimed at Hollywood [illegible] for casting the 25-year-old actor [illegible] as teen hero Steve Andrews. [illegible] sung, it was a bigger stretch than [illegible] the blob itself could manage. But the movie still became famous as the above-the-title debut of one of filmdom's [illegible]

Along with poor casting, *The Blob* also set a new standard for [illegible] efficiency in the horror genre, exploiting the youth-movie tradition of portraying adults as [illegible] fools. Incredibly, the townspeople remain indifferent toward the [illegible] ooze until it starts sporting [illegible] the furniture and—[illegible]—going up the neighbors'. By this time even the police are beyond [illegible] to panic. Enter Steve [illegible] Ancient Teen, who loses the [illegible] pulping protoplasm in a diner and destroys it with (literally) chilling [illegible].

Despite a finale that [illegible] the blob is mashed, Universal [illegible] couldn't resist the temptation to [illegible] draw it out—first for a horror [illegible] sequel in 1972 and then for an [illegible] surprisingly good remake of the original a generation later. [illegible] (Fox and TriStar) see [illegible] more sinister relationship [illegible] with an insatiable appetite [illegible] for movie vacationers. Kevin [illegible] Dillon and Shawnee Smith are the likable heroes in this alternately humorous and horrific [illegible] outing, which, despite [illegible] [illegible] special nonces for its effects, didn't [illegible] scare up much dough at the box [illegible].

Douglas Pern

SAY IT AIN'T SO!

O.J. Simpson and crew run for the hills

Before he became the king of daytime television, O.J. Simpson dabbled in the movies. In one of his best efforts, the former football star and current double-murder defendant starred in Peter Hyams' 1977 thriller, *Capricorn One*. MCA/Universal.

Simpson, James Brolin and Sam Waterston play NASA astronauts who are supposed to be the first men to walk on Mars. But because of a malfunctioning life-support system, the would-be explorers watch their rocket lift off without them. The reason for the empty launch, fears among a group of ruthless bureaucrats that a canceled mission would result in severe budget cuts.

So, with the media agape in awe, NASA gives the world a magnificent fraud, coercing the astronauts into staging a Mars walk in front of a backdrop.

NASA's mood of thespian euphoria dissipates, however, when the returning space craft unexpectedly burns up in the Earth's atmosphere. The astronauts—now officially dead—suddenly become a potential public relations embarrassment.

The exciting denouement involves a breathless game of hide-and-seek in the American desert, with Simpson, Brolin and Waterston on foot (no white Ford Bronco here!) and government killers pursuing in trucks and helicopters.

BLONDE AMBITION

Sybil Danning muscles in on the tough guys

L.A. Bounty (Live Home Video), a low-budget mayhem movie that has gained minor cult status, stars Sybil Danning as Ruger, a disaffected cop turned bounty hunter. Her objective is a common one in this sort of picture: track down and kill the psychopath who knocked off her partner.

About six-feet tall with impassive eyes framed by jags of white blonde hair, Danning looks like a debutante in the early stages of mutation. Clad in tight leather and clunking about in heavy boots, she calmly stalks her prey with a minimum of words.

But even though Danning is credited as the star, this isn't really her movie. Instead, it belongs almost entirely to the villains who spend most of their time either killing people and laughing or crashing cars and laughing.

The film's chief baddie is Cavanaugh (Wings Hauser doing an impressive Gary Busey imitation). His interests are limited but challenging: when he isn't painting macabre portraits of his half-naked girlfriend, he is cheerfully shooting people.

Let's be clear. *L.A. Bounty* is a schlocky picture. The performances are mostly silly, the plot is negligible and the direction is uninspired. Yet the movie's still a winner. In a giddy, light-headed way, it's just good fun.

Recent and Upcoming Video Releases

I'LL DO ANYTHING
[redacted]
RELEASE DATE: August 17
[redacted]

MORTAL DANGER
[redacted]
RELEASE DATE: August 17
DISTRIBUTOR: Impena

HOUSE OF THE SPIRITS
STARRING: Meryl Streep
RELEASE DATE: August 17
DISTRIBUTOR: WEA

THE RIVER PIRATES
STARRING: Richard Farnsworth
RELEASE DATE: August 17
[redacted]

SCHINDLER'S LIST
STARRING: Liam Neeson
RELEASE DATE: August 17
DISTRIBUTOR: MCA Universal

SEDUCE ME
[redacted]
RELEASE DATE: August 17
[redacted]

BLUE CHIPS
[redacted]
RELEASE DATE: August 24
[redacted]

BLUE
[redacted]
RELEASE DATE: August 24
[redacted]

STREETS OF RAGE
[redacted]
RELEASE DATE: August 24
[redacted]

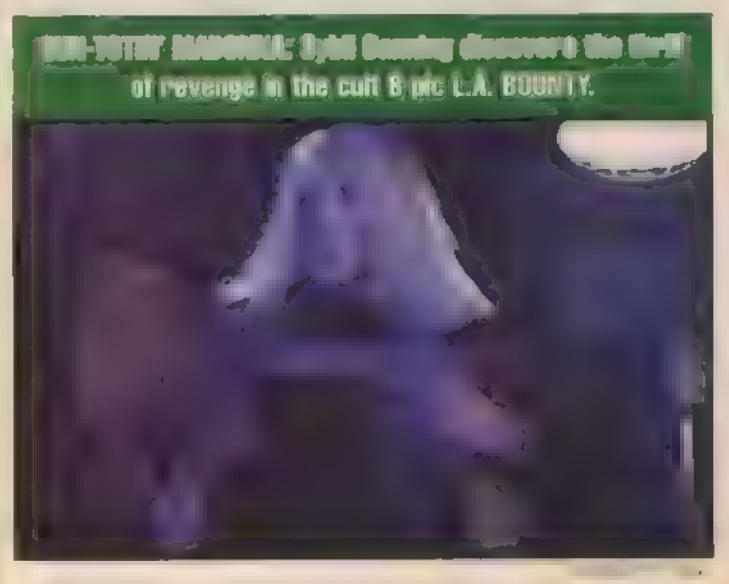
CHEYENNE WARRIOR
STARRING: Kelly Preston
RELEASE DATE: August 24
[redacted]

CRIMINAL PASSION
STARRING: Joan Severance
RELEASE DATE: August 24
DISTRIBUTOR: Vidmark

THE ROAD TO FREEDOM
STARRING: James Earl Jones
RELEASE DATE: August 24
[redacted]

NIGHT OF THE DEMONS 2
STARRING: Bobby Jacoby
RELEASE DATE: August 24
[redacted]

RAW JUSTICE
[redacted]
RELEASE DATE: August 24
[redacted]



JURASSIC PARK:
Spielberg films Walt Disney's wettest dream.

NEW EDEN
STARRING: Lisa Bonet
RELEASE DATE: August 31
DISTRIBUTOR: MCA Universal

LEPRECHAUN 2
STARRING: Warwick Davis
RELEASE DATE: August 31
DISTRIBUTOR: Trimark

THE CROW
STARRING: Brandon Lee
RELEASE DATE: September 14
DISTRIBUTOR: Buena Vista

NAKED GUN: 33⅓
STARRING: Leslie Nielsen
RELEASE DATE: September 21
DISTRIBUTOR: Paramount

CHINA MOON
STARRING: Ed Harris
RELEASE DATE: September 28
DISTRIBUTOR: Orion

BITTER MOON
STARRING: Peter Coyote
RELEASE DATE: September 28
DISTRIBUTOR: Fox Lorber

NEW EDEN:
Lisa Bonet finally finds work—in outer space.

BAD GIRLS
STARRING: Drew Barrymore
RELEASE DATE: September 28
DISTRIBUTOR: Fox

JURASSIC PARK
STARRING: Laura Dern, Sam Neill
RELEASE DATE: October 4
DISTRIBUTOR: MCA Universal

NO ESCAPE
STARRING: Ray Liotta
RELEASE DATE: October 7
DISTRIBUTOR: TBA

THE PAPER
RELEASE DATE: October
(Date to be determined)
DISTRIBUTOR: MCA Universal

PHANTASM III
RELEASE DATE: October
(Date to be determined)
DISTRIBUTOR: MCA Universal

PHANTASM III:
Electro-Head Comes Calling.

THE FLINTSTONES
STARRING: John Goodman
RELEASE DATE: November 8
DISTRIBUTOR: MCA

BEVERLY HILLS COP III
STARRING: Eddie Murphy
RELEASE DATE: November 23
DISTRIBUTOR: Paramount

Available By Year-End

BLOWN AWAY, MGM/UA
CITY SLICKERS 2, Columbia
CROOKLYN, MCA/Universal
I LOVE TROUBLE, Buena Vista
LITTLE BUDDHA, Buena Vista
MAVERICK, Warner
RENAISSANCE MAN, Buena Vista
SIRENS, Buena Vista
THE COWBOY WAY, MCA/Universal
THE INKWELL, Buena Vista
WHITE FANG, TBA

SPIELBERG'S FOLLIES

Before Schindler's List, Steven Spielberg gave us an epic look at the crazy days following Pearl Harbor

MOTORHEADS:
Belushi and Aykroyd in *1941*

"Madness!" declares General Joseph Stilwell (Robert Stack), describing a panicky Southern California six days after Pearl Harbor. Stilwell is surveying a Los Angeles that is swept by chaos after a skinny-dipping Susan Backlinie, the celebrated first victim of *Jaws*, is attacked Great White-style by a Japanese piloted U-boat. But the foreign threat is nothing compared to that posed by Stilwell's "Blitzkrieg Brothers" (John Belushi and Dan Aykroyd), who manage to destroy half of the city before the enemy sub fires a shot.

Though not as big a bomb as *Howard*, Steven Spielberg's *1941* (MCA/Universal) was a major disappointment following the indelible magic of *Close Encounters of the Third Kind*. Bringing the Three Stooges' roust-about goofiness into an epic feature production, Spielberg gives us a visual free-for-all that finally goes too far. Too many broadly drawn characters, wildly disparate comedic thesping and a barrage of F/X ordnance squelch the subtler humor of Bob Gale and Robert Zemeckis' clever screenplay. The performances, in particular, are a mishmash. Stack and Aykroyd offer fine moments, but Treat Williams lacks any sense of comedic finesse and Belushi simply reproduces the tried-and-true slob persona he perfected in *Animal House*.

Yet *1941* is still impressive fun. On a shot-by-shot basis, the 1979 release is impeccably crafted. Whether choreographing an elaborate, slapstick USO dance sequence or nudging a full-scale house off a cliff, Spielberg takes his technical virtuosity to new heights. And the giddiness with which he executes his plan, from the aerial dogfight over Hollywood Boulevard to the destruction of the Santa Monica amusement pier, is infectious.

On the whole, the film plays like a warm-up lark to *Raiders of the Lost Ark*. It also contains a wonderful scene in which flighty paramours Tim Matheson and Nancy Allen crash-land a bomber plane into the La Brea Tar Pits—and suddenly find themselves face to face with a bogus T. Rex. Eerily prescient, you say? To borrow a line from David Letterman, you bet Jurassic.

Dean Lamanna

DS9 GETS DEFIANT

After a tour of the station, ***Star Trek: Deep Space Nine*** *breaks into open space...*

The Dominion promises to shake things up for Cmdr. Sisko and the Federation.

As *Star Trek: The Next Generation* was closing down its final season, its sister series *Deep Space Nine* was experiencing a creative flowering that firmly established the young show's independence.

Throughout its second season, DS9 told a wide variety of stories—most character-driven, a few politically-oriented and, in the season finale, some that were designed to shake things up. This became apparent with the introduction of the Dominion, a formidable race from the Gamma Quadrant that could give the Borg a run for their money. Now, as the third season gets underway, the Federation-operated space station is being given a starship designed to take the fight to the enemy.

According to co-executive producer Ira Steven Behr, the ship named the Defiant, came about in a very specific way.

"We've been talking all year about the Dominion and what we were going to do with it," says Behr. "And as we got to the end of the season and were starting to work on the last episode, we realized just how powerful and evil we were making them. We started to realize that there's a little bit of a credibility gap if we don't have something. If we keep sending out three little Runabouts to meet the Dominion in space, it's going to make us and the Federation look bad. And that, to me, was the main reason we needed a powerful ship—so that everyone can go together on a viable mission."

Michael Piller, co-creator and executive producer of the series, notes that in the past they've spent a lot of time setting up the Federation's role as the administrators of Deep Space Nine. "This season," he says, "a lot of stuff will happen that will force us to go through the Wormhole and into unexplored space. From this, quite a few surprises are in store."

"*Star Trek*," interjects Rick Berman, current "Great Bird" of the late Gene Roddenberry's galaxy, "has always been a concept dealing with exploration. In general, on Deep Space Nine the only ships we've had to do that with only hold a few people. So this will enable our regular characters to go off *en masse*."

He emphasizes that the Defiant, which can hold 30-50 people, will only be used in about a third of the episodes, driving home the point that this addition is not considered a change in the show's setting or format.

"I don't think we're going to use this ship as a way of rethinking the series," he says pointedly. "It's great for our stories to get off the space station, [but] we're not going to have the regular characters leaving Deep Space Nine for three or four adventures in a row while the supporting cast is back minding the fort. This ship will simply enable us to have a new piece of hardware to get people—and stories—moving."

Piller, who prefers to focus on character rather than action, offers a very specific background for the Defiant. "This is an interesting evolution of what *Star Trek* is," he says. "For the series the ship was designed conceptually as a prototype to fight the Borg. So it's a very powerful ship. It has very powerful weapons and very powerful engines to fight off the greatest of foes. It was a prototype that didn't go anywhere because it was flawed. But now they've brought it out to serve this specific purpose. My whole point about saying this is that *Deep Space Nine* now inherits all of the political, historical and storytelling elements that have been in the *Next Generation* for seven years. None of that is going to be in *Voyager*."

All of this is significant, he feels, because it will allow Cmdr. Sisko and his team to demonstrate exactly what they're doing

at that location. "The threat of the Domin ion" says Piller, "pro vides us with the need to become actively involved in the Gamma Quadrant, and it will give us a lot of stories about what it means to defend the Wormhole. Bajor, of course, will be a part of that.

Naturally, there are numerous other plans for the third season, among them the return of Mrs. Troi, *TNG*'s Jonathan Frakes and, possibly, Q ("You never know about Q," laughs Berman. "He always has the potential to come back.")

"You may remember the episode [of *Next Generation*] in which Riker was split into two and we left both of them alive," offers Piller. "One of those Rikers is in a premise that we certainly hope to develop for the early part of this season. In this story, he joins the Maquis and, ultimately becomes an interesting adversary for our people – and for Sisko in particular."

Another returning character is the Bajoran Ensign Sito (Shan non Fill), who had apparently died in the *Next Generation* episode "Lower Decks."

Piller says: "We were very impressed and very happy with the reaction that we had to En sign Sito, who was lost along the Cardassian border and presumed dead. We plan to rescue her [from the Cardassians] in an ep isode that explores what happens when somebody comes back from a long time in captivity, the psychological impact of that sort of experience."

There are also distinct plans for the character of Sisko, as well as the relationship between the commander and his only son, Jake.

"Sisko was created as a man with a past," says Piller, "a man who had a tragedy that he had to overcome in order to progress in life. And that echo from the pilot has been coloring a great deal of what we've done with Sisko over the first two years.

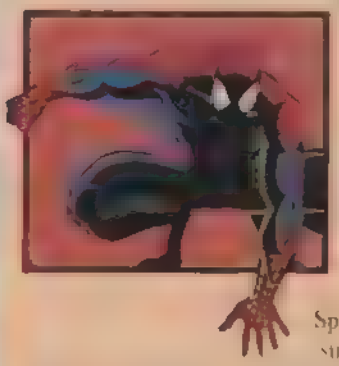
"We believe it's time that he no longer lives in the past but in the present," he says, "and so we must see what his agenda is. That is, we must learn what he is, the show's hero, wants to accomplish in this sector and in the Gamma Quadrant. We're go ing to be really emphasizing his role as a hero this season."

Adds Ira Steven Behr: "We're working on a storyline which has Jake beginning to date, getting involved with a rather sophisti cated, somewhat older woman on the station. That's going to give his father some tense mom ents during the season. I think the Jake/Sisko relationship is one of the things that works best on the series, and we want to make it even better. We will continue to explore it, hopefully giving it a little bit more substance as Jake continues to grow up."

THE FOX AND THE SPIDER...

Spider-Man is coming to the Fox network on Saturday morning and, given the network's success with such superhero fare as *Mighty Morphin' Power Rangers* and Marvel's *X-Men*, it hardly seems surprising.

"His books have been best-sellers for over 30 years," says Marvel Comic's Stan Lee, "and we're going to take the same stories that have appeared in the books and bring them to animation, just as we took *X-Men* stories from the comics. We're not going to change them. We think we know what the readers like, and we're going to put that on-screen with the best animators, lay-out men and story men that we can round up."



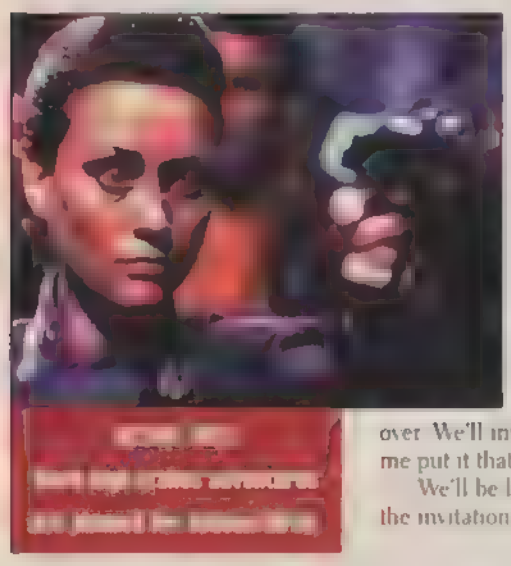
Lee emphasizes that this ver sion of *Spider-Man* will surpas previous animated incarnations because the sticky superhero will closely resemble the original comic-book character.

"People have asked me why Spider-Man is so popular," Lee muses. "I think one reason is that Spider-Man is sort of an 'everyman's superhero.' He's subject to the same ills and problems that befall us all. He worries about dan druff and acne, he has to earn a living, he worries about his schoolwork and the fact that he's not terribly successful with girls. It's very easy for kids to identify with him." *Spider-Man* begins air ing Saturday at 9 a.m. on the Fox network.

M.A.N.T.I.S.: A '90s HERO?

Piller emphasizes that there will not be a crossover between *Deep Space Nine* and *Voyager*, which he considers entirely different and separate shows. However, he doesn't entirely rule out appearances by various cast members from *Star Trek: The Next Generation*.

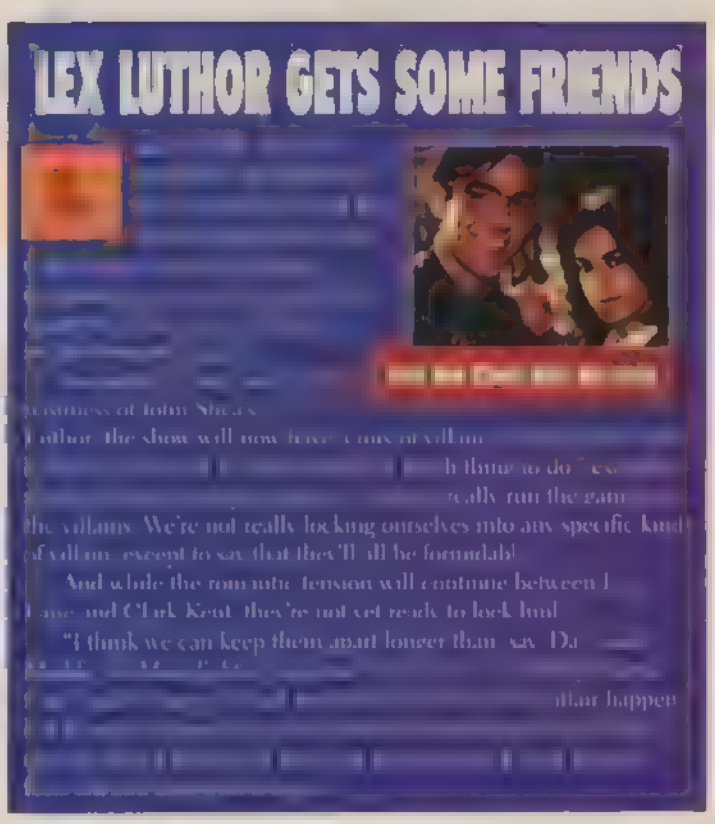
"The only plan we have right now for *Next Generation* characters is the one Riker episode," he says. "But if something comes up that we think is a good story, a story that is really solid and lends itself to having one of the *Next Generation* cast members on, then we'll do it.



"But we don't like to do 'stunt-[illegible] things strictly for the publicity value [illegible] good story [illegible] [illegible] would be good to, [illegible] over. We'll invite them over, let me put it that way.

"We'll be looking forward to the invitation."

Edward Gross



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Reality Takes Flight

Utilizing live-action performances, Origin's Wing Commander III creates a remarkably realistic gaming experience

Malcolm McDowell, the villain in the upcoming *Star Trek VI* feature film, is one of the stars of Wing Commander III.

Movies are illusions. Successful movies make something that isn't real look and act real. Ironically, the filmic experience requires both a winning imitation of reality from the product *and* a willing suspension of disbelief from the consumer—we know and accept, after all, that when a movie character is killed the actor playing him lives on. Snuff films are the exception, but we're talking about the mainstream media here.) It's that willing suspension of disbelief that makes the movie work. Otherwise, we'd be too sickened by the carnage to sit still and watch.

For the most part, computer game aficionados live by the same rules as moviegoers. It was inevitable, then, that computer games would cross the line, using the techniques and technology of the movies to produce realistic interactive thrills.

Origin Systems, a Texas-based computer game developer, is one of the first such companies to go Hollywood. Building on the success of the first two Wing Commander games, the company is producing Wing Commander III. In a dramatic break from tradition for Origin, the cinematic sequences of the game will feature live actors including such luminaries as Mark Hamill, Malcolm McDowell and John Rhys-Davies. Additionally, animatronics join the mix in the form of nasty cat-like creatures called Kilrathi.

Creating Wing Commander III is remarkably similar to moviemaking—creating the game, as *CINESCAPE* learned after a day on the set, is almost indistinguishable from the production of a movie. The actors, however, may find the future of their art a little unnerving.

On the massive green set of Wing Commander III in a studio in Van Nuys, Calif., the actors stand in front of nothing and behind nothing. There are no props on the set and there is no scenery. There are only the actors, relying on nothing but talent and technique. Each must convey a sense of place and time in a performance area utterly devoid of physical character.

The green background is symbolic of the nature of electronic gaming—nothing ultimately becomes more than it seems. On this grand green nothingness, the actors must interact with a race of cat-beings that they cannot hear or see. The cat-aliens can't participate because they are busy being electronically created in another facility.

And yet the success of the game depends on the actors producing a good imitation of reality. Without the actors giving a faithful and realistic portrayal of their struggle with this terrifying race, Wing Commander's players will not get caught up in the game. And so, the actors turn this flat green background into the interior of a starbase, marching and interacting in hallways, battle decks and weapons modules. Incredibly, these performers create these props out of their heads so that everyone on the set begins to believe in them. Something from nothing. It's a fitting metaphor both for the software that makes the game [illegible] and the process of the filming, where actors depend only on their instinct and training. It's a small bit of what the myth-makers mean when they talk about The Magic of Hollywood.

On this particular day of shooting, a space funeral takes

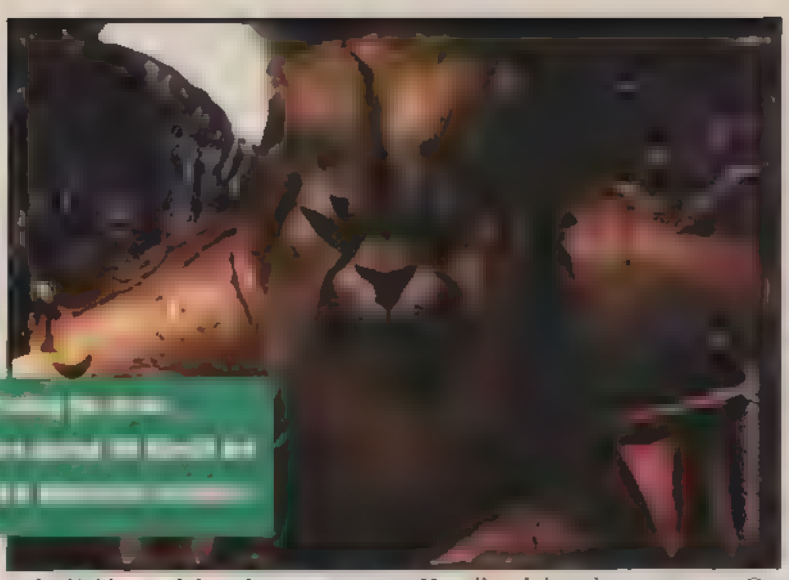
center stage. Each of the actors takes his turn standing in place, watching an invisible coffin slide down a track and out into the vast darkness of outer space. The actors turn their heads and watch the imaginary coffin slide by. Nothing is really there, and the process is more difficult than it sounds. Each actor has to hit the right spot at the right time so that everyone is reacting together when their images are later put together with the electronic coffin and starship. Chris Roberts, the director and creator of Wing Commander III, takes his turn and can't help laughing every time he's filmed, usually just before the end of the scene.

As the filming progresses, the scene on the set repeats itself over and over: There's a tremendous bustle of activity for 10 to 15 minutes as technicians get into position; then, everything suddenly quiets down and filming commences for about 30 seconds. This is followed by an argument over whether or not to film the scene again.

Over on the other, smaller set, another crew is filming the sequences of the various Kilrathi pilots, including the one who sides with the humans, Hobbes. In the morning, they start by filming the various taunts the enemy Kilrathi pilots hurl at their adversaries. To simulate a cockpit warning light, someone stands by the Kilrathi with a red flashlight and a piece of cardboard. The board is flashed across the red light, creating a bright, annoying blinking effect that shines on the Kilrathi's faces. On the set, it looks terribly contrived. On the monitor, however, it looks great, producing a realistic effect for the game.

The Kilrathi actors must wear full artificial heads, which are lightweight, radio-controlled animatronic pieces similar to those used in the Teenage Mutant Ninja Turtles movies. According to their creator, however, they have advanced beyond the Turtle technology.

Along with the masks, the cat creatures are mostly hands and feet. The artificial "hands" fit much like extra-large gloves. The feet are slightly different. To make Hobbes and the other catmen taller than the humans in the game, the Kilrathi feet and boots are fitted with stilts that make Hood stand about eight feet tall.



Watching the rushes of Wing Commander III is more than a little disconcerting, especially for the videophile. The same scene is played out endlessly, each time from a slightly different angle, from the point of view of a different character or with a slightly different spin.

One sequence of scenes shows Hamill as the hero Blair walking from his ship after a mission. In all of these scenes, Blair's wingman has been taken out of the battle but rescued. The dialogue between Blair and the mechanic, played by Ginger Lynn Allen, is different for each version and wingman. Depending on who Blair is flying with, his reaction is different on hearing that the wingman survived.

Big names like Hamill are no longer unusual in these games. With their growing popularity, they are beginning to secure more big-name talent. Among those slated for game releases are Ned Beatty (Lodestar), Brian Keith, Russell Means and Margot Kidder (Under a Killing Moon), Stella Stevens (Phantasmagoria) and Dennis Hopper (Hell: A Cyberpunk Adventure). Getting such well-known actors helps make the game more accessible to those who don't normally play computer games, since it gives them something familiar in a new environment.

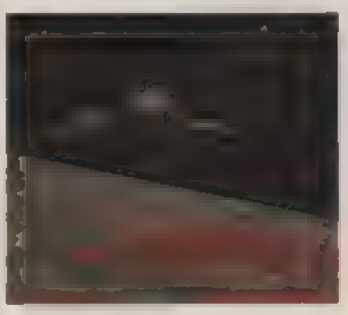
On the Wing Commander set, Hamill and the other actors prepare for a scene, with Hamill standing on a box to make him look as tall as the towering Tom Wilson, who plays a character aptly named Maniac. The actors play the scene time and again. Moviemaking is repetitious, gamemaking, because of the different options presented to the player, can be deadly. With this particular scene, the lines and timing are the same for each take but the cameras focus on different characters and reactions. In the editing room, pieces of these takes will be spliced together to make the final cut.

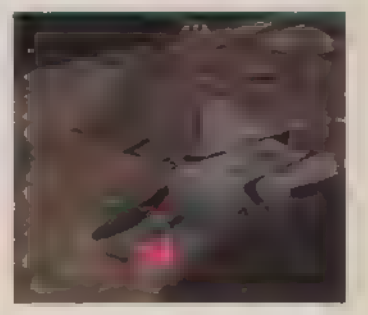
The filming of all of the possible variations makes the pace of filming much slower than a regular movie. Depending on the choice the player makes, Blair's response is quite different. The dialogue is mapped out and acted in rapid succession.

The filming is extensive. At this middle stage of shooting, the already filmed clips were being contained on a nine Gigabyte drive that was full. That's the equivalent of the Random House Unabridged Dictionary multiplied by 10. A second had arrived and was in the process of being filled with additional footage, much of which would end up on the silicon equivalent of the cutting room floor.

After a lunch/dinner break late in the afternoon, work resumes on the Wing Commander set. This time, the actors take turns filming short sequences that will be used for the various scenes on the ship. Each character has a neutral position and several different reactions. Filming these sequences goes quickly—each actor finishes his or her work in five minutes or so, with a few minutes in between to get the lighting set for the next actor.

In between his takes, Hamill, sitting in his trailer, asks if he can be excused from the shooting to watch *The Simpsons*. The shooting goes on well into the evening before the whole process starts again the next day. ◆





Hamill On Star Wars, the Joker, His Career, and Hard Drives...

Mark Hamill is best known, of course, as Luke Skywalker in the Star Wars trilogy. Though he has a lower profile these days, his successful acting career continues. Currently one of the most active voice performers for cartoon television shows (He plays the Joker on the animated Batman television series), Hamill is also a budding computer game star. Here he talks about Wing Commander III, gamemeister Chris Roberts and playing the straight man...

On getting the role of Christopher Blair, main character of WCIII: "Well, it came more out of my voice-over work in the sense that I had done one previous interactive game, Gabriel Knight. (First was the first time I became aware of interactive games.) My sons are more up to speed on that. I'm afraid I'm more in the 'roll the dice, board game' mode. But, I was fascinated. It reminded me of books I read as a kid that said 'If you want the detective to go to the attic, turn to page 87, if you want to go to the basement, turn to page 63.'

"To me, I was more interested in playing games than being in one."

On Chris Roberts as a director: "I was afraid I would be on a set in front of the whole crew and be 'triggered" over to the wrong side of the page, so to speak, the wrong scenario. It was a fear of the unknown, I guess. But meeting with Chris Roberts was very positive for me, because he is Wing Commander.

"He's also a great director. If you hadn't told me he was a first-time director, I never would have been able to pick him out of a lineup of first-timers. He's just very professional, very easy to work with.

"Reading [the script] was the scariest thing. Meeting him was the thing that made me realize that not only can it be done, but that I wanted to do it.

"It's astonishing, the parallels I see between him and [George] Lucas. They know exactly what piece they want and what they need. When he said to me after a take, 'Faster this time, with a little more intensity,' it was scary. We had shirts made up when we did *Star Wars* that said 'faster' on the front and 'more intensity' on the back, because that was [Lucas'] favorite direction. Another favorite of his was, 'We're going to do it again, but this time, do it better.' Chris hasn't said that."

On being the Joker: "People are stunned to learn that I am the voice of the Joker for *Batman: The Animated Series*. Even the producers have said, 'We never would have thought of you in a million years.'

"I went in to pitch storylines [for other shows] with my writing partner; and we talked a little about Batman, and I guess I impressed them with my knowledge. So they thought of me when the auditions came around. They certainly didn't hand it to me. Some people are surprised that I still have to audition. They wouldn't have cast me for [the recent stage production of] *Amadeus* if I didn't go out and audition for Sir Peter Hall."

On his career: "I think I've been very lucky. I've done a lot of what I wanted to do, while there's still enough out there that I haven't accomplished. So I still have a lot to aim for.

On how this role compares with Luke Skywalker: "It's a natural progression, chronologically. Luke was a farmboy. He matured during the three movies. But Blair is a man who really knows his stuff. He's the authority figure."

On being that authority figure: "As usual, it's some of the supporting roles that I think are a little more showy. Once again, I'm the serious guy, the guy with the agenda. That doesn't allow for humor, really. [Chris Roberts said] to me today, 'Take this opportunity—this is the only time in the whole show that you get to show depth, character and humor.' I'm glad he didn't tell me that when I first met him; I might have backed away.

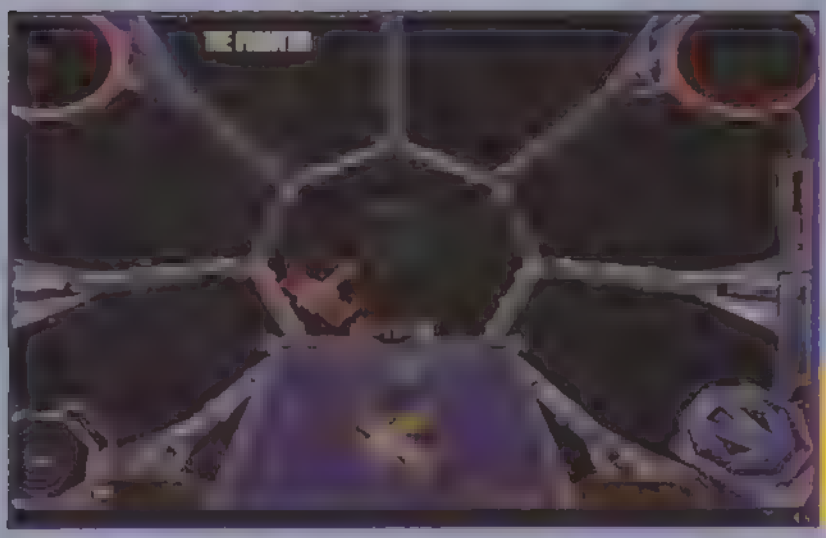
When I read the script, I said, 'The part of Maniac is the most fun.'

"And yet there have been other kinds of roles. It wasn't seen very much, but I got to do the part of the Trickster for a television series called *The Flash*. It was a full 180-degree turnaround... Of course, there's always somebody that's the protagonist. There's always somebody that's the anchor of the piece. But for once it wasn't me. In *The Flash*, I got to climb up the walls and chew on the chandelier and roll my eyes and turn cartwheels and other great things like that."

On acting in front of a green screen: "I came the week of preproduction before we actually started shooting to look at all the toys. I walked on the set, and there was that big green screen, and I immediately flashed back to Jabba's palace [in *Return of the Jedi*] and George [Lucas] saying 'In about 10 years, these kinds of movies will be prohibitively expensive. What we wanted to do [was build Jabba's palace puppet sized, put it next door and have you guys all on blue screen to put you in the palace later. It'll save millions.'

"I thought about that, and I jokingly said, 'Good, George. You're going to make it even harder on the actors. Already, we're looking at a piece of tape for our planet exploding. Now you're going to take away the set and the props? You're getting one step further removed from reality. What's next, blue body stockings so you can mat in a new [pair of] trousers?'

And here I was, just over 10 years later, doing exactly the things he predicted. You're climbing ladders that lead to nowhere, yet you look down on the monitor, and you've got your ship right there. It's the very essence of what actors do. We pretend." ◆



with dozens of enemies to blow up and a ton of weapons to acquire Unlike most shooters, Raptor allows you to take breaks in between levels, purchase new weapons and even save your position. This is easily one of the better action games for the PC

TIE FIGHTER
[illegible]
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THE BEST OF THE REST

Entertainment Software Reviews from Cinescape

TIE FIGHTER

Format: PC
Publisher: LucasArts

LucasArts follows up the hit space simulation X-Wing with TIE Fighter. This game addresses many of the concerns X-Wing players had with that engine and adds many new features designed to enhance the game playing experience. Among these additions are the ability to back up pilots in the game, less linear missions and more realistic mission goals. Dogfight in space just like in the first game, except now you fly for the Empire

SPACE HULK

Format: PC
Publisher: EA

One of the most innovative action games on the PC, Space Hulk from Electronic Arts puts you in charge of a group of Space Marines as they attempt to cleanse a derelict spaceship of Genestealers, a race of decrepit alien warriors. The Marines have excellent ranged weaponry, but up close, they stand little chance against the ferocious creatures. The recently released CD-ROM version of this game contains new levels

OUTPOST

Format: PC
Publisher: Sierra

Sierra On-Line was hoping that Outpost would prove to be one of the most innovative titles of 1994, but poor documentation and poorer execution has given the impression that the game is half finished. The story is simple – build a colony with the last survivors of the human race. The actual play is not as easy, since the instructions are vague and the help feature is non-existent. Game play is lacking

RAPTOR

Format: PC
Publisher: Apogee

Raptor from shareware super-power Apogee offers the PC [illegible] player every thing he or she has missed from going to the arcade. It's a shooter, pure and simple

RETURN TO RINGWORLD

Format: PC
Publisher: Tsunami

Return to Ringworld from Tsunami features a return to the worlds created by Larry Niven. As the main character, you and your friends have been framed as traitors. Now you must clear your names, and to do so, you must go back to Ringworld. Game play in this game is pretty standard, but the puzzles are fairly contrived. Unless you are a die hard fan of Niven's work, you'll find better gaming elsewhere

SYNDICATE

Format: PC
Publisher: EA

Electronic Arts' Syndicate shows a bleak future dominated by huge criminal gangs, each bent on taking over the world. As the leader of an up-and-coming criminal organization, you must send your agents into 50 different missions as they help you wrest control from the other warlords. Syndicate features an innovative interface and is one of the few games with a workable scheme for controlling multiple characters simultaneously

MEGA RACE

Format: PC
Publisher: Toolworks

One of the big sports of the future will be a new sort of race. This is the premise of MegaRace from The Software Toolworks. More than simply a contest of speed, in MegaRace, you earn money and points for blowing up members of various gangs of punks. This game plays very fast and can be tough to control. Additionally, some of the full motion video is badly overacted, although it is extremely clean and attractive

X-COM

Format: PC
Publisher: MicroProse

Alien invasion and small squad tactics find an almost perfect blend in X-COM by MicroProse. The aliens have invaded and you've been put in charge of a multi-national team whose job it is to stop them. As you shoot down UFOs and rescue citizens, you must investigate the aliens' background and eventually take the battle to their base on another planet! X-COM is easily one of the best games of 1994 and perhaps the decade ◆

Deep Space Nine Comics ... Living on the Border of the Final Frontier

Comics ... If they're not the final frontier for *Star Trek* stories, then at least they're a fascinating way station where visual effects don't require a huge budget

Most sci-fi fans are probably already familiar with Malibu Comics' *Deep Space Nine* series based on concepts from the popular *Trek* spin-off. They're also probably aware that the comic series has closely followed the ideas and characterization of the galactic border town on TV. But do they know about all the exciting plans for *DS9*'s future? Well, there's a lot to tell.

After only a year of publication, the regular monthly series has spawned its first side-project, *Star Trek: Deep Space Nine—Hearts and Minds*. This four-issue miniseries focuses on a crisis that pushes the Klingons and Cardassians to the brink of war—and Cmdr. Sisko is given the task of mediating the conflict.

The miniseries features art by Rob Davis, whose work has been seen in the *DS9* monthly series, and is written by Mark Altman, the man the *Los Angeles Times* calls the "world's foremost Trekspert."

In December, Malibu plans a special 40-page follow-up called *Star Trek: Deep Space Nine—Lightstorm*, in which Kol and Koleth (the Klingon characters from *Hearts and Minds*) are scheduled to return.

WHY THANK YOU, MAJOR. IT IS INDEED FORTUNATE YOU WERE HERE TO ARREST US.
TWO YEARS AGO YOU TRIED TO KILL ME. NOW YOU SAVED MY LIFE. HOW IRONIC.
DON'T THANK ME. DUKAT.

But perhaps the most significant recent event in *Deep Space Nine* comics is the upcoming Malibu/DC Comics *Star Trek: The Next Generation/Deep Space Nine* crossover. The series will consist of four issues—parts one and four are published by DC and two and three come from Malibu. *DS9* scribe Mike Barr will be writing the Malibu issues while *Next Generation*'s Michael Jan Friedman will be scripting the DC side. And Gordon Purcell and Terry Pallot (the original art team from *Deep Space Nine*) will provide the art on all four issues of the crossover.

Michael Jan Friedman, who's written 11 *Star Trek* novels in addition to spending six years on the *ST: Next Generation* comic, described the story behind the crossover: "The Enterprise has brought a small fleet of Starfleet brass to observe things in the Gamma quadrant—basically just to see how things are going. As their small ship enters the Wormhole, however, there's a problem.

"They check in, but they don't check out," adds writer Mike Barr. "The crews of both Deep Space Nine and the Enterprise are ordered to cooperate to find out what happened to them."

It's an exciting story for a couple of reasons," Friedman explains. "First of all, it's a real story, as opposed to sort of the convenient framework that you sometimes see in crossovers. The story could easily appear only as a *Next Generation* or *DS9* comic and be very well received on that basis. But we also have the special attraction of seeing the two casts work together in a very integrated way. The reader will be able to see Odo, Worf, Dax, Data, Sisko and Picard bumping heads as they work side by side. That's a big plus for the crossover. Also, you'll never see this sort of full-scale integration on TV."

Yet another major project for the *Deep Space Nine* comic line is the upcoming #0 issue, which

ALL IN ONE BOAT: The Wormhole brings together The *DS9* and *Next Generation* crews in a full-scale crossover you'll never see on TV.

each other, and are brought together to build this station. Their love of architecture is, in a sense, what brings them both together. Ultimately, he feels betrayed when she wants to destroy the station."

And through the painted art by Trevor Goring, *Star Trek: Deep Space Nine* #0 promises to look entirely different from any previous *Star Trek* comic book.

Altman explains that the *Deep Space Nine* concepts he finds so attractive are probably the same ones cited as weaknesses by some of the television series' detractors. "There are a lot of people who haven't really embraced the show, and I think part of it is the importance of the back story. To appreciate *Deep Space Nine*, you have to know what Bajor is about, who the Cardassians are, why the DMZ is there—there's all this political back story. [But] to me that's what makes the show different and very exciting. I think they've created a really fascinating milieu there."

tells the origins of the space station. The story begins on the planet of Bajor, where Bashir and Dax happen upon a museum that details the construction of the Deep Space Nine station as well as its builders—and then fades into the actual story behind the creation of the station. "It deals with architecture," says *DS9* #0 writer Mark Altman, "and how art bridges chasms between cultures and ethnic rivalries. It's about a Bajoran [female] and a Cardassian [male], who have been taught from birth to hate

And the trek goes on. In another upcoming special for the *Deep Space Nine* comic line, the first *Star Trek: Deep Space Nine* Annual will be available in December, featuring an alternate-universe mystery story by Mike Barr.

And plans for the regular monthly series include a two-part story from Jerry Bingham (#14-15), followed by an issue from guest scripter John Vornhold, who has written several *Deep Space Nine* and *Next Generation* novels. Lori Sutton (*Star Trek, Adam Strange*) will be writing #17-18, and in #19 Dan Mishkin returns for a second tour of duty as writer.

—Joe Fielder

AND INTO THE LIGHTSTORM...

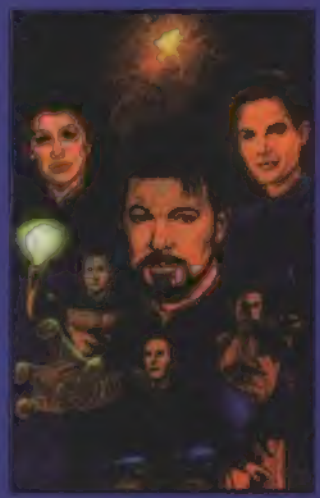
After his successful stint on the *Hearts and Minds* miniseries, writer Mark Altman brings back Klingon characters Captain Kol and Koleth in *Star Trek: Deep Space Nine—Lightstorm*. In this 40-page special due out in December, the trouble begins when a Federation colony in the Gamma Quadrant is attacked by a mysterious adversary. Kol and Koleth respond to the distress call, find one human survivor and bring him to DS9. Cmdr. Sisko soon joins the Klingons both to search for answers and to put a brake on the Klingons' plans for battle.

DEEP SPACE NINE
STAR TREK
THE NEXT GENERATION

CINESCAPE asked Michael Jan Friedman (writer of both the DC half of the crossover and the monthly *Next Generation* comic) how the two casts would interact in the upcoming *Next Generation/DS9* storyline.

"It depends," says Friedman. "Certain individuals suspend hostilities, in a sense, for the good of the effort. Sisko and Picard, for instance. Sisko certainly has an axe to grind with Picard, but he puts that aside in an effort to work with him toward their common goal. Odo is sort of iconoclastic and doesn't work all that well with others when they have to work as peers, but he does eventually find some respect for the *Next Generation* [crew]. Kira and Riker are both strong personalities and alike in a lot of ways ... and they bang heads. Bashir is after Dr. Crusher, much as he's after everyone else—and she really doesn't want any part of him. And O'Brien is kind of wistful when he sees [the *Next Generation* crew] because they're not only his friends, they also remind him of a time when he could fix something and it would stay fixed. On Deep Space Nine, things are breaking every ten minutes ... and he wonders if he made the right choice."

"There's quite a bit of interaction, and every interaction is a little different because of the people involved," Friedman says. "There are really a lot of possibilities. There's *no* shortage of things to write about."



• READER SURVEY •

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NAME

ADDRESS

CITY, STATE

ZIP CODE

TELEPHONE NUMBER

1. What is your age?
   a. Under 11
   b. 12-17
   c. 18-24
   d. 25-30
   e. Over 30

2. What is your sex?
   a. Male
   b. Female

3. What type of movies do you enjoy most? (circle all that apply)
   a. Action/adventure
   b. Science fiction
   c. Fantasy
   d. Comedy
   e. Horror
   f. Westerns
   g. Dramatic

4. How many times did you go to the movies in the last three months?
   a. 1-4
   b. 5-10
   c. 7-10
   d. over 10

5. How many movies are rented and watched at home each month?
   a. 1-3
   b. 4-6
   c. 7-10
   d. More than 10

6. Of these movies, how many titles do you choose for yourself?
   a. 1-3
   b. 4-6
   c. 7-10
   d. All

7. How many movies on video do you own?
   a. None
   b. 1-5
   c. 6-12
   d. 13-20
   e. More than 20

8. Do you rent video games?
   a. Yes
   b. No

9. If "Yes," do you rent with the possible intention of buying the game?
   a. Yes
   b. No

10. Other than video games and movies, what hobbies do you have? (circle all that apply)
    a. Collect comic books
    c. Trading cards
    d. Sports
    e. Music
    f. _____

11. What are your favorite TV programs?
    a. Star Trek: TNG
    b. Star Trek: DS9
    c. Babylon 5
    d. The X-Files
    e. Lois & Clark: New Adventures of Superman
    f. SeaQuestDSV
    g. _____

12. What is your favorite animated series?
    a. Ren & Stimpy
    b. Batman: The Animated Series
    c. The Simpsons
    d. The X-Men
    e. _____

13. Do you have a home theater system?
    a. Yes
    b. No

14. If yes, what kind and brand?
    _____
    _____

15. What type of music do you listen to most?
    a. Rap
    b. Top 40
    c. Classic rock
    d. Alternative
    e. Hard Rock
    f. R&B

16. What type of musical equipment do you own? (circle all that apply)
    a. CD player
    b. Home stereo
    c. Cassette tape
    d. Laser disc

17. How many CDs or cassettes do you buy each month?
    a. 1-4
    b. 5-10
    c. More than 10

18. Do you use a personal computer?
    a. At home only
    b. At work/school only
    c. Home and work/school
    d. None of the above

19. Which of the following PC accessories do you own? (Circle all that apply)
    a. Graphics board
    b. SVGA Monitor
    c. Sound board
    d. Joystick
    e. Internal/external modem
    f. CD-Rom drive

20. Which video gaming system(s) do you own?
    a. Nintendo
    b. Super Nintendo
    c. GameBoy
    d. Sega Genesis
    e. Sega c.d.
    f. Game Gear
    g. TurboGrafx
    h. Neo-Geo
    i. Atari Lynx
    k. None

21. How many other people read your copy of Cinescape?
    a. 0
    b. 1
    c. 2
    d. 3
    e. 4
    f. 5
    g. 6
    h. 7 or more

22. Which sections of Cinescape do you read with special interest?
    a. Feature articles
    b. Trekscape
    c. Moviescape
    d. Telescape
    e. SFX report
    f. Newscape
    g. Videoscape
    h. Gamescape

23. How much time do you spend reading each issue?
    a. Less than 15 minutes
    b. 15-30 minutes
    c. 30-60 minutes
    d. 1-3 hours
    e. 3-5 hours
    f. More than 5 hours

24. How many times a month do you refer to your copy of Cinescape?
    a. 1-3
    b. 4-6
    c. 7-9
    d. 10 or more

25. What other magazines do yo read?
    a. Starlog
    b. Sci-Fi Universe
    c. Movieline
    d. Cinefantastique
    e. Premiere
    f. Film Threat

26. Do you have a full or part-time job?
    a. Yes
    b. No

27. What is your family's annual income?
    a. Under $20,000
    b. $20,000-$29,000
    c. $30,000-$39,000
    d. $40,000 or more

Rules: All entries must be received by November 15, 1994. CINESCAPE is not liable for lost or misdirected mail. One entry per person. No purchase necessary to enter. A random drawing of all eligible entries will be conducted to award the prizes, and the winners will be notified by December 15, 1994. All entries must be hand written. Prizes are not transferable. Sendai Publishing Group assumes no liability for lost, mutilated, late, illegible, incomplete, postage-due, or misdirected entries. All entries become the exclusive property of Sendai Publishing Group, Inc. and will not be acknowledged or returned. All local, state and federal taxes, if any, are the sole responsibility of the individual winner(s). All judges' decisions are final. All prizes will be awarded. Void where prohibited or restricted by law. All Federal, State and local laws and regulations apply. Employees of Sendai Publishing Group, Inc. and their affiliates are ineligible to enter. Sendai Publishing Group, Inc. reserves the right to cancel this promotion at any time with appropriate notice. Winners' must agree to the use of their name and likeness for publicity reasons by Sendai Publishing Group, Inc. DSM is a trademark of Sendai Publishing Group, Inc.

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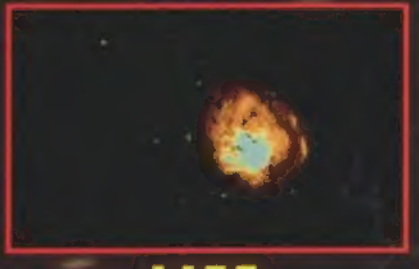

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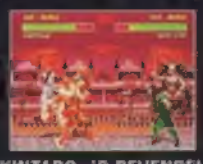
SMOKE AWAITS!

FINISH HIM!


KINTARO 'S REVENGE!

NO MERCY!

FRIENDSHIP?

IS THAT YOUR BEST?

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MIDWAY

SUPER NES™ GENESIS™ GAME BOY® GAME GEAR™

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